

'Handy Didn't Write Them Tunes!'

Finckel Fanned By Raeburn Curve Ball

By BILL GOTTLIEB

New York—"Boyd Raeburn threw me a curve," arranger Eddie Finckel admitted when the *Beat* asked if it were true that Raeburn has been chiseling on royalties due Eddie and, to boot, concealing the fact that Finckel, not George Handy, is the writer and arranger of *Boyd Meets Stravinsky*, *March of the Boyds* and other classics which were instrumental in establishing Raeburn's rocketing musical reputation.

"Raeburn got 4,000 bucks in advances from BMI after claiming sole ownership of *March of the Boyds* and three other numbers I wrote, arranged and still own half of," continued Finckel, currently head note man for Buddy Rich.

Credit To Handy

"But the big rub isn't the dough. It's that Raeburn has, for some reason, been giving public credit to George Handy for writing *Boyd Meets Stravinsky*, *March of the Boyds* and, by implication, *Boyd Meets The Duke*, *Duck Waddle*, *Two Spoons in an Igloo*, *Little Boyd Blue* and other originals that I wrote and arranged for him when I was on his staff three years ago. All Raeburn did was dust some of them off and put them on transcriptions and records, exactly as originally written."

Finckel isn't especially burned at Handy, though he feels that George, who was his successor in the Boyd cage, might make a small struggle to redirect some of the undeserved praise heaped upon him. Handy, Eddie says, would have enough glory from the fine things he actually did write for Raeburn.

Skip The Dough, He Says

Nor is Eddie sharpening a steel baton for Raeburn. He just wants the record straight . . . and you can even skip the few bucks owed him on royalties from those BMI tunes. Since *Down Beat* has been contributing to furthering misinformation about the man or men behind Raeburn, it's especially anxious to help Finckel explain his role in creating Raeburn's exciting, revolutionary music.

First, the matter of royalties on *March of the Boyds* and three other tunes of Eddie's: Raeburn, who took a leader's customary "co-author" credit line, sold the music to Broadcast Music, Inc., receiving an advance of several thousand. He admitted Finckel's co-authorship but claimed he had bought out Eddie and was sole owner. (This information is corroborated by a letter in the *Beat's* possession sent to Eddie by Robert J. Burton of the BMI legal department.)

Nothing Illegal

Legally, any one of several co-authors can receive royalty advances without his partners participating. A split is compulsory only with the royalties actually earned. Actual earnings, in this case, are small. Worse, feels Finckel, is Raeburn's misrepresenting the facts to BMI and then going on to make records and transcriptions of the tunes without giving Finckel credit lines on the labels and without correcting the impression that

Handy had done the work.

So much for the royalty incident. Cutting deeper is the general matter of misplaced credits. A case in point is *Boyd Meets Stravinsky*, Raeburn's most successful platter and the only disc to receive the top "4 Note" award in the *Down Beat* record review of May 20. In *Note* magazine for May, '46, Raeburn is credited with the following quotes: "George Handy is writing the greatest music I ever heard. . . Listen to *Boyd Meets Stravinsky* and you'll see what Handy and I mean by great music." Sure, only it was written and arranged three years ago by Eddie Finckel.

In the next issue of *Down Beat*, Bill Gottlieb will describe in detail the work of Eddie Finckel with Raeburn, Krupa and his present boss, Buddy Rich.

McIntyre Quit Cosmo, Or Not?

New York—Really confusing story hit the gossip centers a fortnight ago when Hal McIntyre manager George Moffett told the *Beat* Mac was leaving Cosmo Records because that firm was in arrears \$8000 of its \$1000 a week commitment to the band. The day previous a stock issue of 87,500 shares had been oversubscribed. Consensus of opinion was that the company had over-expanded and simply didn't have the cash until the successful issue was floated.

Moffett added that even if the band were paid off immediately on what was due it, it would not return to the Cosmo fold, feeling the management of the firm unsatisfactory for the band's purposes. Moffett added that their contract called for the continued presence of Herb Hendler as recording director or the contract would terminate, and that they had been approached to waive this clause and had refused.

Hendler when queried by the *Beat* said that he still liked McIntyre and the band and that any statement would have to come from them—that he was not leaving Cosmo. Hendler added that he intended to limit the firm's band recording activities for the present to Tony Pastor and Bobby Byrne. Byrne will have a release next week of *Hymn to the Sun* and *Hey Bobby*.

Kelly's Reopens With Allen Crew

New York—June's middle week found Kelly's Stables, famed 52nd street nightery closed for a week with the door signed: "Closed—Gone Fishing for Talent." Gag was a gimmick to give the spot a chance to round up a new summer show which it did on the 21st, big banners telling the Street that the Red Allen band (recently at the now-locked, soon-to-be-opened Onyx) and the Stuff Smith Trio were within. Opening night also had Thelma Carpenter and Garland Wilson around to buttress co-owner Ralph Watkins' argument that he really intends to return the Stables to its old stall: swing.

DOWN BEAT

CHICAGO, JULY 1, 1946

VOL. 13—No. 14

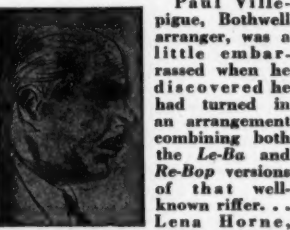
(Copyright, 1946, Down Beat Publishing Co.)

Marion Will Join James



New York—The vocal spot vacated with Harry James by Ginnie Powell when she returns to the Boyd Raeburn band this month will be filled by Marion Morgan (above), touted by her manager, Tim Gayle, as another Betty Hutton. Marion was featured for many weeks with the Caesar Petrillo orchestra over the CBS network from station WBBM in Chicago.

Dave Lambert moved into the Claude Thornhill band, decided he didn't like the vocal group, and moved out again . . . Margie Stuart, who used to sing with Al Donahue, Joe Reichman and others, became the bride of Harlan Amen Robinson on June 21 in Glendale, California . . . Listen for Duke Ellington's new blue song, *You Don't Love Me No More*. It's sumptin'!



Paul Villepigue, Bothwell arranger, was a little embarrassed when he discovered he had turned in an arrangement combining both the *Le-Ba* and *Re-Bop* versions of that well-known riff. . . Lena Horne, taking quite a beating because of her marriage to that west coast pianist, has bought a home on Long Island. . . Incidentally, Dorothy Dandridge (Mrs. Harold Nicholas) sings *Good-For-Nothin'* Joe so much like La Horne as to startle listeners.

Ted Nash's wedding to Evelyn Hugo in Chicago on June 19 makes it ten married and ten single men in the Les Brown band . . . If Victor A. Jackson, disabled vet, will send *Down Beat* his address we'll tell that instrument manufacturer where to ship the one-handed B-flat clarinet which he ordered in Paris . . . Billy Berg, L.A. club owner, reportedly suing Mae West for enticing Harry the Hipster Gibson from his nice warm piano bench to the cold boards of a theater.

Elliot Lawrence not at all salty with Claude Thornhill, as some believe, but definitely not friendly with fellow Columbia Recording artist Frankie Carlo—stemmed from a dance both bands played in Pennsylvania. . . Betty Bennett out of the Thornhill band and Buddy Stewart's sister, Beverly, reported as the replacement. . . Baybees have been ordered by the George Townes and the Jack (Les Brown) Huskells.

Jeep Hammond, John's son, hit by an automobile the other day—nothing broken . . . Page 196 of the best seller *The Huckster*: "One O'Clock Jump" ended in a millennial dissonance. That's what they call tonic chords these days. . . Add queer deals: Jerry Gray is signed with Mercury records, recently did a date with Jane Froman for Majestic, and with Margaret Whiting for Capitol, and has been talking with Columbia about Dinah Shore. . . Then there's the Ann Hathaway date, done for Keynote at Victor studios by a Columbia recording exec!

John Simmons, bass player at the Three Deuces (NYC), playing *I Found A New Baby* at a screamer tempo—and beating his foot on the third beat. . . On *The Record*, Dorothy Thompson's political column, was listed in Editor & Publisher's annual directory of syndicates and features as a music column. . . Sam Donahue will be followed by Ray Anthony at the Rose-

Blushing Cop Catches Basie Show—For Free

New York—The other day a blushing copper sat quietly through Count Basie's stage show at the Roxy. They had met that afternoon when the Count, chatting with his press agent, Jim McCarthy, on Broadway and 51st street, whipped

a notebook from his pocket to make notations of several appointments. The ever-alert copper put the sleeve on the Count, declaring, "You bookies are getting nervier every day."

McCarthy intervened, explaining that Basie was merely making notes and not taking horse bets or numbers.

The officer threatened to run them both in. Then he looked through the notebook.

"O-o-ops," he said, "I'm sorry!"

He accepted two free tickets.

land (NYC) probably. . . Joe Guy scuffling with wife Billie Holiday, with the *Downbeat* club refusing him entrance—next night they were eating together amicably at Yank Sing.

PeeWee Irwin is rehearsing a 17-piece band with Billy Usher and his wife Pat Cameron on vocals. . . The Lora Jameson on those Bob Chester sides is actually Margie Lewis, assistant to a N.Y. music writer . . . GAC has released John Kirby . . . A national mag phoned the *Beat's* NYC office the other and asked if Stella Brooks and Billie Holiday really are popular. . . Vaughn Monroe outdrew the Miller-Beneke band early last month in Hershey, Pa., by about 10 cents . . . Add new slogans: "*Badler's Elevator Benzadrine—Now You Can Be Higher Than She.*"

New Herd Group

Detroit—The Velvetones, a singing quintet (four boys, one gal) joined the Woody Herman band ten days ago replacing the Blue Flames quartet.

Police Beat Bass Player

New York—Carlton Powell, brother of drummer Specs Powell and himself bass player in the Herman Chittison Trio, was so badly beaten by police in the East 51st Street station that his condition was marked critical at the Bellevue hospital, where he is recovering.

The beating followed an altercation with a cab driver when Powell left the radio studios after a 2 a.m. re-broadcast and the cabbie demurred about picking him up. Police charge that Powell pulled a knife on the driver, but NAACP representatives, investigating the case, deny this. The musician lost five teeth, received numerous contusions and a probable skull fracture.

Vivien Garry Trio on Cover

Cover subjects for this issue are members of the Vivien Garry Trio, with a firecracker supplying the Fourth of July atmosphere. Vivien, who plays bass, holds the cracker, Wini Beatty, piano, applies the match, and Arvin Garrison, guitar, holds a last minute conversation with himself as to whether he should stick around or not. The trio is drawing considerable attention at Art Martin's Club Morocco in Hollywood. Pic by Johnny Weiss

MCABuysOut Ziggy's Pact

New York—Contract on Ziggy Elman, TD's trumpet star, was purchased from General Artists Corp. by MCA for an undisclosed amount. Ziggy will leave the Dorsey band immediately and begin organization of his own combo for debut in the fall.

Lou Fromm Is Found Guilty on Narcotic Charge

Los Angeles—A verdict of guilty was handed down in case of Lou Fromm, drummer arrested here a while back on a narcotic charge, by Superior Judge Walter S. Gates. The musician's attorney, Thomas Liggins, submitted the case to the court on transcript of evidence produced at the preliminary hearing, at which police officers showed a quantity of a drug said to be heroin and supplies for administering it. They asserted that the evidence was in Fromm's possession when arrested at his apartment Feb. 11.

Fromm, who has been at liberty under bond, appeared to be stunned by the verdict and even more stunned when he was promptly led from the court room to Los Angeles county jail. Sentence was to be announced



Lou Fromm

July 2. The minimum is 90 days, the maximum 10 years in San Quentin.

Probation is not allowed under the California law covering possession of narcotics. However, Fromm's attorney filed an application for probation because he believes the resultant investigation of the drummer's personal character will show reasons for a light sentence or early parole. Bill Cavanaugh has replaced Fromm in the Harry James band.

Jimmy Dorsey Picks His Spots

New York—Jimmy Dorsey advised his agents, GAC, to pass up booking at the 400 Restaurant for an engagement at the Hotel Pennsylvania for less dough, stating that he figured more prestige at the latter spot. He also nixed work at the Hotel New Yorker, asking for an October date at the Meadowbrook in New Jersey.

Tells Mac About Bananas



New York—We don't know where Hal McIntyre's press agent got the bananas. We haven't even got any IN the refrigerator. Maybe Elsa Chiquita Banana Miranda, more luscious than the fruit she sings about, brought them along when she came to pose with the band leader. Anyway, here y'are, McIntyre, bananas, Miranda, take your choice.

Well, Old Melloroney and Puttee-Puttee!



Hollywood—Not since Cab Calloway burst forth with his hi-de-hi and other scat phrases has a jiveter created such a sensation as the cement-mixing Slim

Gaillard, seen here with the other members of his trio, bass-playing Tiny Brown and Scatman Caruthers.

Leonard Sues New Ork Set

Los Angeles—Leonard Sues, trumpet-playing ork front featured on Eddie Cantor airshow for past season, debuts new dance band at Ciro's when Sunset Blvd. swankery re-opens July 3.

Sues, whose only previous appearance with a dance combo was with a small group at a Valley nitery, is using five brass (not counting leader), four saxes, four fiddles and three rhythm. Book is largely by Al Sendrey and Heinie Beau.

Sues entered profession as a kid solo star playing vaude and nitery work. If ork is successful he may not return to radio next fall. He's booking via MCA.

Cugat Only Pop Bowl Concert

Los Angeles—As it stands now, only concession to "popular" taste on the books as part of the regular Hollywood Bowl summer concerts this year will be an evening of Latin-American music to be presented by Xavier Cugat on Aug. 31.

Cugat will use the regular Hollywood Bowl orchestra at full sympho size with a unit of his own ork added for certain numbers.

James Band At Asbury Park

New York—Marking one of only three appearances in the east this summer, Harry James opened two nights ago at Convention Hall, Asbury Park, N. J., and has six more days to go. The trumpeter is knocking down a guarantee of \$3500 a night for these dates.

Nat Cole Gets His Trio Set For Concerts

New York—The King Cole Trio's fall concert tour, first announced in the *Beat* last March, is slowly emerging from the dream stage. Nat has already finished writing seven minutes of the eight-minute *piece de resistance*, *Concerto For Three*, title number for the entire series.

Though each concert performance will last two hours, Nat is only mildly perturbed about pacing his material sufficiently to avoid monotony. "After all," he explained, "I've heard lone singers and pianists hold down a stage for a couple of hours without the crowd beating the curtain to the draw. See how much more variety we should be able to produce with three men."

Though the Trio will feature a few vocals, most of the material now being especially written for the concert will be "serious jazz." Marvin Fisher, Frank Comstock and Frankie Laine have already begun to write material to augment Cole's originals.

"Much of the work," Nat revealed, "will be modern music . . . experimentation . . . three or four changes in tempo in a number. . . Maybe a little like Debussy or Gershwin's serious compositions."

"There'll be lots of rhythm

Ten Years Ago This Month

July, 1936

Jack Hylton returned to England after ten months in this country, and his band scattered . . . Orville Knapp, 28, was killed on July 16 in the crash of a plane which he was piloting near Beverly, Mass., leaving his bride of two months, Gloria Grafton . . . The Robbins music firm took \$42,700 from ASCAP for the quarter, a record amount at that time.

Ozzie Nelson and his band were playing at the Palmer House in Chicago, with Joy Hodges subbing for Harriet Hilliard, who was waiting for That Bird . . . Eddie Condon and Joe Marsala formed a small combo for the Hickory House on 52nd Street, where they were to be succeeded by Farley and Riley, who were trying to explain why the music wasn't going 'round and 'round any more.

Earl Hines was knocked unconscious in a bus crash near Baltimore, but there were no serious casualties among the band . . . Hugues Panassie named Bud Freeman as one of the greatest hot musicians of all time . . . George Hall rounded out his seventh year at the Taft hotel in Manhattan, a record which Vincent Lopez is creeping up on today . . . And Ace Brigode drew 57,786 persons to the General Motors Exhibit at the Texas Centennial on July 4.

Bi-Weekly

Since the first of the year *Down Beat* has been publishing bi-weekly instead of semi-monthly, but reports from readers and dealers indicate that many still are under the impression that it still is published on the first and fifteenth of each month! Look for *Down Beat* at your favorite news stand every other Monday. It may be a day later in some locations, due to problems of distribution, but you'll find it every other week, usually on the same day!

Chubby Plans New Band To Tour Schools

New York—Chubby Jackson, ex-Herman Herd bassist, is resting and playing ball at his Freeport, L. I., home while formulating plans for his coming tour of the country's schools with a 19-piece band.

The Chub's band plans include a reed section doubling everything but kazoo and four bass trumpets replacing the usual trombone section. Arrangements will be by George Handy with

tunes, too, of course. And some jazz rhumbas. There's a lot to Latin American music that's like our hot music in spirit. I don't mean the rhumbas and congas played by typical Latin American orchestras but the authentic stuff. Like Miguelito Valdes' singing or some records I once heard of a back-woods Brazilian woman who sang in a high voice with just drums behind her. That was IT."

Recorded on Capitol but not yet released are two numbers planned for the concert, *Rumba a la King* and *Chant of the Blues*.

No dates for the tour are set; but with the King Cole Trio at the crest, they should have little trouble hitting the country's top concert stages . . . Washington's Constitution Hall excepted.

—got

Savino Nixes MGM Bid For Robbins Piece

New York—Latest development in the MGM control purchase of the Big-3 music publishing company stock has the film company waving big bills at Dominico Savino, music editor for the firm, who holds 9 percent of the company's stock. Savino told *Down Beat* that he wanted a quarter of a million for his slice of the firm.

"MGM offered me much less than that," he said, "but I'm giving them a flat no for an answer."

MGM now owns more than 78 percent of the Big-3 firm following the recent buy-up of Jack Robbins' 27 percent (*Down Beat*, June 3, '46).

Under MGM control, the firm will devote more of its effort to popular music with less emphasis on standards and educational material. Due to this trend, Savino has decided to tender his resignation as an active member of the firm and will handle only important assignments in the standard and educational divisions. He may tie up with another firm if agreeable terms can be arranged, Savino said.

Robbins, since he left Big-3, has been seen making many eye-catching moves in the business. First was to set up with English publisher Reg Connelly a British and a Yankee firm to handle tunes on both sides of the pond at the same time. Others include tie-up publishing firms with band leaders and a world-wide distributing and sales outlet for these firms.

music by Ellington, Strayhorn, Burns and other arrangers featured.

Jackson told the *Beat* that the financial returns from his own model bass have given him comparative long-green independence for the present and that he wants to really go after presenting American music and arrangements as he thinks it should be done. Booker for the proposed tour was not set at press time.

He intends inviting Alexis Hell to accompany the band to give all the sidemen regular instruction in harmony and theory so that at the end of a year's time, he will have the best prepped group of musicians in the country working with him.

Onyx Club Reopens

New York—Onyx club, well-known jivery shuttered here last month for narcotics trouble, will re-open late this month with a new group headed by Lou Olanoff, attorney-manager of Billie Holiday, fronting. Entertainment policy is not set at press time.

Ole King Cole



New York—Here is a rehearsal shot of the King Cole Trio made by Bill Gottlieb, *Beat* staffer. In an adjoining column Bill writes about Nat Cole's interest in Latin-American music.

Old Union Rule Hits Young Bands

Limit On Backers Drives Cash Out Of Biz, Says Alexander

By MICHAEL LEVIN

New York—"Regardless of its original good intent, the AFM's law restricting any personal manager to 5 percent of the contract price above scale is driving legitimate money out of the band field, and making it extremely difficult for a new band to get started."

That statement comes from Willard Alexander, who piloted Goodman to the top while at MCA, and since then did the same for Vaughn Monroe and Count Basie before leaving the Morris agency. He is now also associated with the Ray McKinley and Sam Donahue bands.

"These days it costs a lot of money to start a band. Musicians are getting over twice the money in salaries they did before the war, and transportation and arranging costs are way up. But the hotels and spots which must be the home base for any new outfit have only gone up about 40 percent in their band bids—they literally can't afford anymore. Therefore it's no exaggeration to say that a young band starting with good musi-

clans now can figure to lose \$500 a week to begin with.

Gamble Too Risky

"That means very often a good \$10,000 into the red before any profit starts to show—and then the backer is supposed to take it out at the rate of 5 percent. It's neither natural or normal to expect this kind of small return for what is obviously a very risky gamble.

"A stockmarket operator expects more return than this for risking a large investment, and his profit is recognized as a legitimate return for the chance he took—but under present regulations, a man can't gamble at all in the music field—because he can't get return for his dice-throwing. The result is that young bands today are having a dickens of a time getting the backing which will make it possible for them to stick until they click.

Scale Is Protection

"The law was originally passed several years ago, both at the instigation of the booking offices and the union. The AFM sincerely meant to protect the interests of its member-musicians. The booking offices were afraid of the type of operation conducted by the Shribman brothers in New England, who at that time were concerned with the Glenn Miller, Woody Herman, Artie Shaw, Claude Thornhill, Charlie Spivak, and other bands.

"The Morris office, whose band department I headed, was the only office to fight the resolution, and I still feel I was right. The union need be concerned only with the fact that its members are making the desired scales under the best working conditions.

Tough On New Bands

"Who makes the profits above those figures and how they are split concerns not the AFM, but the individual leader and his backers. I admit that the AFM acted in the best of faith in passing the resolution—but I think it's obvious today that new bands are being harmed by a resolution set up to protect them. Until some modification is made in it, they are going to face tough sledding."

The resolution and by-law Alexander is referring to are to be found on page 92 of the 1945 AFM Constitution, Article X, Sec. 52, and standing resolution 58, page 205. Officials of the AFM when queried about Alexander's viewpoint, stated that they felt without question that whatever difficulty in financing the rule might bring, that it definitely protected most bands against exploitation by offices and that SR 58 specifically provides that a leader may borrow monies so long as he doesn't pay more than 10 percent interest return in one year or repay more than 25 percent of the total sum borrowed as interest or bonus.

Eberle At La Conga

New York—Ray Eberle, former Glenn Miller singer, out of the army a few weeks, opened here ten days ago at the La Conga, niter.

Honor Glenn Miller Band



Pottstown, Pa.—All members of the Glenn Miller orchestra were sworn into the Air Force Association here, and the unit was made the official band of the association. Ceremony was conducted by General Carl A. Spaatz, commander of the USAAF, seen here with Tex Beneke (left), leader, and Don W. Haynes (right), manager. All other squadrons of the association are numbered, but this one will be designated as the Glenn Miller Squadron.

Well, Fellows, He's Now A Program Director!

New York—"Oh, brother! What's this guy yapping about? I remember him when he'd even wear a lampshade before shows to get the yacks. Oh, brother!"

The following AP stint brought the above comment recently from some musicians sitting around the Beat office here.

HOLLYWOOD, June 17.—Synthetic screaming of hep cats at the start of radio programs featuring dance bands was ruled off the Mutual Network today.

"It's ridiculous to hear screaming and yelling just because a band starts playing its theme song," said Charles Bulotti Jr., program director. He also forbids announcers from attempting to be witty unless the bright remarks are written into their script. Mr. Bulotti said announcements would be short and simple.

"He was directing the Coca Cola show last year when we swung around the west coast," the guys added, "and before the broadcast he and Jackson Wheeler used to stand on their heads to get laughs as an audience warm-up. And they'd wave their arms like mad to get the kids screaming."

"The day he made this statement," they concluded, "he should have stood in bed."

Atlanta, Ga.? Hmmm, Never Heard of It!

New York—Sunny Skylar, scripter of *Atlanta, Ga.*, recently was stopped for speeding in the city of the same name, explained to the local cops that he had authored the tune bearing the name of their town.

"Sure," answered the cops, "and



Sunny Skylar

we wrote *The Star Spangled Banner*."

He paid. Later, at a local hotel, Skylar requested the room his manager

Police Avert Clash Of Dixieland And Re-bop

New York—"If the cops hadn't stopped me, I'd have blown Dizzy right out of the Spotlite."

That's the way moustached, roly-poly Georg Brunis explained it. It happened recently when Georg, who fronts the only Dixieland band on 52nd street, swung his gang into *High Society* and marched them off the stand to make their regular nightly parade through Jimmy Ryan's.

The heat of the night and the spirit and spirits of the patrons incited the boys to greater heights. On the second chorus and as they passed the bar near the checkroom where they usually turn the parade back to the stand, inspiration smote them. Playing hotter than an otter, Georg and the gang just swung right out the door and across the sidewalk. The angle of their tack would have led them right into the Spotlite club—cathedral of re-bop, where Dizzy Gillespie ordains his more modern hierarchy.

But at midstreet the parade of jazz was re-routed. Strong-arm men of Sgt. Hymle Hofstatter's cabaret gendarmerie U-turned the hardy little group, sending them on their merry way back into Ryan's—thus ending what might have been one of the greatest battles of bands since the days of New Orleans.

"We were plenty hot that night," Brunis said, "and if the good-natured coppers hadn't stopped us, we'd have breezed right into the Spotlite and blown *High Society* all over Diz' crowd."

With Brunis at Ryan's and Wild Bill Davison being booked into Thurlow Waters' Keyboard across the street, close observers are speculating on the outcome should Dixieland get a firm footing in its infiltration of 52nd street.

It could be the street's swing turnabout.

—ron

had wired ahead for, was told there was no, NO space at the inn.

He slept in his car. Atlanta, Ga.

Condon & Co. To West Coast

New York—Eddie Condon and the watchdog, Ernie Anderson, heading for the coast late this month for movie confabs with Roy Disney of the Disney firm, Norm McClode, MGM producer, and Gilbert Seldes. Disney conversations are not new with the Condonites, they having lunched with firm execs before on the topic.

While out on the coast, Condon will do three concerts, San Diego, San Francisco, and possibly the Philharmonic in Los Angeles.

Crosby Chirp



Hollywood—Pert, petite Phyllis Lynne is singing with Bob Crosby and his Bobcats on the west coast. A native of San Francisco, Phyllis has vocalized with Russ Morgan, Vaughn Monroe, Frankie Carle and Jan Savitt.

Posin'

by Bill Gottlieb

THE POSER:

Should girl band vocalists sing, too?

THE POSERS:

Three chirpers and a leader.

To horse and away! Galloped through Village (Greenwich) and Street (52nd) in search of Linda Keene, former band thrush now working single. Spied M'Linda at Kelly's, her sometime home. Popped poser, "Should girl band vocalists sing, too?"

"Well," she insinuated, "they should, but seldom do." Blackout.

Scene 2: Followed sound of mysterious drum beats floating over the still, quiet air of Sheridan Square. They spelled out: "J. C. Heard, currently appearing thrice nightly at Cafe Society." Arrested the Heard twist triple and quadruple paradiddle. "Should girl band vocalists," I queried, "sing, too?"

"Too?" he repeated, questioning. "I haven't heard the tune; but I don't see why a girl couldn't sing Too if the arrangement is in her key. Is it BMI or ASCAP? Send over a lead sheet and I'll try to program Too. If Down Beat is behind the tune, it must be good." Mop!

Thence to Seventh Ave's Aquarium to rest mine eyes on Doris Day and put the question to her.

"Girl band vocalists should sing," was her judgment, "but only in moderation. Look at the opera singers. They sing all the time and look at 'em. If I sing too much, it'll ruin my figure, and then I'll have to sing too much. Figure it out for yourself."

Ended, as usual, at sub-cellar catcombs of Radio City to glean The Word from sage Benjamin B. "Three Bee" Beuzdrine. He gave the brush-off. "Ask for my sister, Belvedere B. Beuzdrine," he marled. "She once sang for Spike Lickker, Spike Jones' grandfather."

Quoth Belvedere: "I, Three Bee's sister, note, but positively, that girlie band singers should NOT sing, too. Hush my mouth, they have enough to do tying the boys ties, sewing their socks and things like that there."

Colonna's Brothers Open Penna. Spot

New York—Jerry Colonna's brothers, Red and Louis, are all set to open a swank new spot called Colonna Park, 10 miles from Easton, Pa., on Route 29. Spot boasts a 285' by 155' swimming pool, and Bud Freeman has the inside track for the band spot.



Donahue a Diller For Dancers

Ex-Navyite's Combo First Two-Beat Rocker Since Lunceford's '36 Outfit

Reviewed at Roseland Ballroom, New York City

Trumpets: Billy Marshall (*), Mitchell Paul (*), Lyman Vank, Ralph Osborne
Trombones: Dick Le Fave (*), Tak Takvorian (*), Kenny Meisel (*), Harry De Vito
Reeds: Bill Nichol (*), Paul Petrilla (*), Harry Peterson (*), allos; George Perry,
baritone; Mike Kriesman (*), tenor
Rhythm: Bob Du Rant, piano; Johnny Chance, bass; Harold Hahn (*), drums
Vocalists: Bill Lockwood (-) and Mynell Allen
Arrangers: Charlie Shirley (*) and Bob Du Rant
Leader, tenor sax, trumpet, and arranging: Sam Donahue
In Donahue's (-) Navy or (*) pre-war band

New York—Slickster dancers at the Roseland Ballroom here are being treated to something they haven't heard in ten years, but with modern trappings added: a band selling itself on the tremendous lift of a two beat rock, instead of the smashing powerhouse tactics in vogue ever since the Goodman powerhouse invasion in 1936.

Sam Donahue's new band, a clean-cut, hard-driving outfit playing mellowly with an infectious bounce reminiscent of the best of the old Lunceford days, is educating New Yorkers to the society band adage: If it ain't got that bounce, the business men won't like it.

Donahue however divests the two-beat of all its non-musical traits, and parades a unit that for sheer enthusiasm, conception, and danceability is a front runner.

Has Amazing Polish

Listen to the 1940 Sonny Burke records of *More Than You Know* and *Carry Me Back To Old Virginia* (Vocalion), and you'll hear

the germ of what Donahue, then star soloist and arranger, has carried to completion here and is waxing for Capitol Records.

Paced by his liquid and unmistakably-individual tenor tone, a wallowing reed section, trombones that won't quit, two fine trumpet lead men, a vastly improved Harold Hahn on drums, aided by Chancian bass, Donahue has come up with an outfit whose polish and perfection are amazing for a new unit.

Special solo mention to trombonists Devito and LeFave, bass trombonist Takvorian, and baritone saxist Perry, all of whom prefer their own ideas to someone else's.

Could Use Guitar

Only rough spots noticed open-



Sam Donahue

ing night were slight wobbles in the trumpets due to some new replacements, a few wrong changes from the piano chair, and a miserable PA system, which made it impossible to tell more about vocalists Lockwood and Allen other than that they phrase well.

When the band's budget can stand it, a guitar will help enormously, as will a little more concentration on prettiness in some of the ballads. But as Roseland boss Lou Brecker said, this band has more lift to it right now than anything he's heard in a long, long while—and in this day and age of "the riff on to infinity", that's a welcome and saleable relief.

DOWN BEAT'S DECISION: Something new and different with a style for musicians and a beat for dancing. Donahue's affable and musically fronting plus a few months rounding out of book and performance make this ork a dead certainty for big time.—mix

Sam Donahue Replies

"It's more than satisfying to find that Mike has singled out in a few hearings the crux of our whole endeavor: that of playing (what we

consider) good arrangements, but in easily danceable tempos. In fact he has summed up the band and for what it stands so thoroughly that it's impossible for me to amend the write-up. Thanks a million to Mike and Down Beat for the help they've given us."

Auld's Band Into Chi Club

New York—When Georgie Auld brings his new band into the El Grotto in Chicago he'll have a line-up that will include June Davis on vocals, five saxes, four trumpets, three trombones and three rhythm.

The Chicago date, opening of which was June 28, will be preceded by a concert and a dance date in Detroit and a series of one-nighters in Michigan and Ohio.

Personnel at press time: Al Porcino, Buddy Colaneri, Dick Smith, Sunny Rich, trumpets; Mike Datz, Jack Carmen, Russ Sonjou, trombones; Gene Zanol, Danny Zelman, Walter Bettman, Al Cohn, Art Foster, saxes; Art Mardigan, drums; Joe Pellucane, bass, and Harvie Leonard, piano.

Peculiar twist is that Pellicane was formerly with Auld, but as a pianist. No one knew he was a bassman until he asked to play the bass score of an original tune of his—this he did so well that they kept him in the slot. Auld records for Musicraft and may head west following his Chicago date to be on hand to fill a Columbia picture commitment in October.

Here's Long Hair With Crew Cut

New York—Shades of Rodzinski. Here's a long hair with a crew cut. Maurice Abravanel, Greek-born conductor who led a recent Carnegie Hall all-Tschalkovsky "Pop" concert, called jazz "healthy for the growing child" and praised Frank Sinatra as "not only a good musician, but one who used his popularity as a healthful influence on the youngsters of today, as with his *The House I Live In*. I respect him as a serious musician."

The refreshing statements were made before a meeting of 45 Police Athletic League directors in New York. Abravanel told the group he feels that jazz develops an appreciation of rhythm, inherent in all music. And, so help us, he stated that it's better for children to hear jazz than to be "dragged to concerts at too early an age" in order to be force-fed a love for "good music."—got

3 REASONS MILTON G. WOLF

Lektro Guitar Picks

ARE THE PICKS FOR YOU
1. Do Not Cling to the String
2. Give Faster Pick Technique
3. Produce Much Finer Tone

Order Now! 7 FOR \$1.00

YES SIR!

YOUR DEALER CAN SUPPLY

SEND 7 LEKTRO PICKS \$1.00
All Prices Retail—Add 10c for Postage and Handling
MILTON G. WOLF
1220 Kimball Bldg. Chicago 4, Ill.



Switches in the Buddy Rich band include ex-Hermanite Marky Markowitz replacing Bitts Mullens on jazz trumpet; Jack Shepard taking Carl Warwick's fourth trumpet chair with Cal Iardi, fifth trumpet, dropped. Bassist Chubby Phillips replaced Joe Shulman; altoist Harvey Persky replaced Les Clark; and lead trombonist Morty Bullman out. Mario Doane, fourth tram, took over the lead chair, with Jack Lamendola coming in on fourth tram.

Lou McGarity has left Benny Goodman and will take his team and himself to the west coast. Julie Rubin, formerly on the ABC studio staff, has joined BG on alto.

Ray Paulson, arranger for Ray Anthony, took Duke Pulanski's trombone chair as Ed Stebal replaced Bob Rohner on guitar and Bill Johnson replaced Tom Randall on vocals.

Mickey Scrima, ex-Harry James drummer, was replaced by George Jenkins, recently with Lionel Hampton, in the Charlie Barnet band. Jimmy Pupa, lead trumpet, and Johnny McAfee, vocalist and baritone saxist, are additions to the band.

Lineup for the new Johnny Bothwell band: Andy Pastore, Johnny Raffa, Eddie Edell, Mort Carmen, and Jack Agee, saxes; Dick Kenney, Herb Randel, Tony Klenn, trombones; John Dillinger, Marty Bell, Paul Zeichter, and Pete Carlisi, trumpets; Mickey D'Aquino, drums; Danny Martucci, bass; Buddy Enelli, piano; Paul Villipique, arranger; Don Darcy, Claire Hogan, Marty Bell, vocal, and Bothwell, front and sax.

New with the Jimmy Dorsey band are tenor saxist Vince Francis and trombonist Bob Alexander.

George Kelly into Rex Stewart's band replacing Pazuzu Simon on tenor. Kelly was formerly with the Savoy Sultans.

Gil Franklin, vocalist, in for Bob Thomas in the Frankie Carle band.

Roy Harle, drummer, cutting out for the umpteenth time from the Lucky Millinder band.

Boots Mussilli, lead alto, from the Stan Kenton crew to Teddy Powell band.

Sam Gety new tenor saxist with Herbie Fields crew.

Karen Rich is new gal vocalist with Bobby Byrne, replacing Peggy Coffey.

Betty Clark and Tommy Ryan (not one with Sammy Kaye) into Chuck Foster band as vocalists.

Joe Bushkin in at the Condon Club for the ailing Jimmy Johnson, pianist.

Max Kaminsky took over Bobby Hackett trumpet position while the Casa Loma band was at the Paramount theater (NYC). Robert just wanted a rest.

Tex Beneke Signed For 400 Club In Fall

New York—The Glenn Miller-Tex Beneke band was signed here two weeks ago to open at the 400 club here, feather-cap material for GAC, as the band, a large one, has an unusually sizeable nut, making it hard to spot on locations. Previous to that the band will work a series of southern dates for promoter Ralph Weinberg starting November 25 and running through December 7. Price is \$3,000 guarantee a night against a 60 percent overage.



A Matched Combination...

For Matchless Performance!

The Goldentone Plastic Reed, Goldentone Plastic Mouthpiece, and Magni-Tone Ligature in this factory-matched combination are made for each other. They work so smoothly and easily together that you'll find yourself playing better with much less effort. Try this matched combination at your favorite music store to find out what it really means in matchless performance. Packaged in handsome white plastic box that can be reused for cigarettes, cards, jewelry, or other purposes.

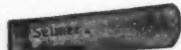
PRODUCT OF

Selmer

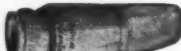
AVAILABLE WITH EITHER BLACK OR WHITE MOUTHPIECE — MEDIUM FACING ONLY

	BLACK	WHITE
FOR CLARINET	\$4.95	\$5.95
FOR ALTO SAX	\$5.95	\$6.95
FOR TENOR SAX	\$6.95	\$7.95

AT LEADING MUSIC STORES EVERYWHERE



GOLDENTONE PLASTIC REED
for modern, brilliant tone and instant response. Guaranteed for a full year. Available in 6 strengths.



GOLDENTONE PLASTIC MOUTHPIECE
in gleaming ivory-white or jet black plastic with special facing and interior. Medium facing only.



MAGNI-TONE LIGATURE
permits "free vibration" yet it holds the reed securely.

PERMA-CANE
THE PLASTIC COATED CANE REED

IT'S NEW IT'S BETTER

1st Choice of NBC—CBS—Mutual!

In a few short weeks Perma-Cane Reeds have become the first choice of the finest musicians on the air, theatres, and night clubs. Perma-Cane's success is due to their ability to out-perform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. Money-Back Guarantee.

Clarinet 50c • Alto Sax 65c
Tenor Sax 75c

Sold by all leading dealers or write to:

PERMA-CANE

Dept. DB
5490 DORCHESTER AVENUE
CHICAGO (15), ILLINOIS

(Slightly higher in Canada. Canadian orders to Whaley Royce & Co., Toronto, Canada)

Published bi-weekly by Down Beat Publishing Co., Inc., 203 North Wabash Chicago 1, Illinois. Subscription rates \$4 a year, \$7 two years, \$10 three years in advance. Same price to all parts of the world. Special military rates, \$3 per year. Changes of address notice must reach us three weeks

before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 203 North Wabash, Chicago 1, Ill. Send subscription for United Kingdom to Francis, Day & Hunter, Ltd., 138 Charing Cross Road, London, W. C. 2, England.

Printed in U.S.A. Registered U.S. Patent Office. Entered as second class matter January 24, 1946, at the post office in Chicago, Illinois, under the Act of March 3, 1879. Additional entry at Milwaukee, Wis. Copyright, 1946, by Down Beat Publishing Co., Inc. Member of Audit Bureau of Circulation.

NOTES between NOTES

By Michael Levin

Took some people to Cafe Society Downtown last week to hear Sarah Vaughan, first singer to distract the musicians from Ella Fitzgerald, Mildred Bailey, and Billie Holiday in some time. Last time I had heard her, she took *It Might As Well Be Spring* and made it say "uncle" in 17 different phrases before quitting to tumultuous applause.



Mike

This night, while she sang very nicely, Sarah stuck strictly to the melodic line, and it sounded to me as though not too much were happening. Various of the hangers-on at the spot insist it was because the management wanted her to stay with the melody and not go trotting off on those fantastic piano phrases of hers, which confuse the customers and amaze the band. Bud Johnson, the tenor man, especially has himself a ball playing follow-up figures to her phrases.

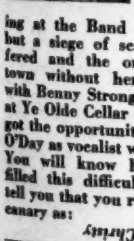
Whatever the management said or demanded, if it did, it must be murder to sing as well as Sarah can and then be expected to do it every song every show every night. Nobody can invent fresh ideas all the time—and when she relapses into just conventionally good singing, it sounds barren in contrast, when actually she still is singing more than 80 percent of the vocalists around. There must be times when mediocrity is bliss too.

Much the same idea hits you when you walk around on 52nd street these days. The big fashion is to have a small unit with one soloist featured all the time and playing at least two choruses out of every tune. Not only that but because of the haphaz-

who dat

SHIRLEY LESTER

That's what the folks still call this talented blonde vocalist in her home town of Decatur, Illinois. She started singing with a jobbing band there when only 13 and stayed with it for four years, finally convincing herself that she couldn't sing society style stuff. Her first big chance came with the Boyd Raeburn band when it was playing at the Band Box in Chicago, but a siege of scarlet fever interfered and the orchestra had to leave town without her. After singing with Benny Strong awhile and later at Ye Olde Cellar on Michigan, she got the opportunity to follow Anita O'Day as vocalist with a name band. You will know how capably she filled this difficult spot when we tell you that you recognize this fine canary as:



June Christy

FAMOUS MAKE
ACCORDIONS
WRITE FOR FREE INFORMATION
FEDERAL ACCORDION CO.
475 FIFTH AVE. NEW YORK

Picks 'Fine Brown Frame'



New York—Buddy Johnson, band leader, poses with the three winners of the "Fine Brown Frame" contest which he held recently at the Savoy ballroom in Harlem. Miriam Goggins, 19, (center) was winner, with Mary Waller (right), second, and Juanita Tharrington (left) in third place.

ard way in which most of the little bands on the Street are put together, there very seldom are any arrangements or even the semblance of pre-arranged figures.

The result is that a star like Ben Webster during his half hours on the stand is playing consistent solos all the way through a very long evening. The greatest can't keep 'em coming under that kind of pressure—not without respite and a boot from other guys around them—and no matter how good, a rhythm section isn't enough.

All this may explain why some of the records and some of the little bands don't always sound as well as you might want them to—strange as it may seem, the guys are playing too much.

Seen sitting at one table the other night at the Johnny Bothwell opening were the John Benson Brooks and the Irving Niles. Brooks is the top-notch arranger for the Randy Brooks band, while Duke Niles insinuates Mutual Music's tunes into band books. Subject for comment of everybody in the room though were the two wives also there: Thana Niles and Helen Brooks. Such dressing and looks have seldom been seen in the music business. I am here to state as an unmarried man I glare greenly at Messrs. Niles and Brooks.

Somewhere around New York City at this point either in or under an ancient Rolls-Royce is one of the classiest little trumpet players of the older school. Said horn-man, Johnny Windhurst, played for a while at Jimmy Ryan's with Danny Alvin's band, and has nixed offers from such bands as Ray McKinley's because his reading isn't fast enough. This is strictly a crying shame since he plays the tastiest style of Hackett and Armstrong influence combined you have heard in many months. Pay-off to the tale is that Wind-

hurst got his start playing four years ago when present at a *Down Beat* trophy presentation to Bobby Hackett, he fell for Robert's version of *Jada*; and querying the *Beat* for info, started off on his merry way.

Only thing preventing Windhurst right now from being a really fine musician is that Rolls-Royce which he spends every second day tearing apart, and the fact that he doesn't read well. Jazz fans should jump on him firmly for the latter—three months work is not too much to pay for a chance to start drawing those better salaries.



Johnny

STUDY ARRANGING
with
OTTO CESANA
EVERY Musician Should Be
Able to Arrange

CORRESPONDENCE
OR
AT STUDIO

They studied with Otto Cesana?

(Arr. For)
Van Alexander.....Van Alexander
Leonard Love.....Dean Hudson
Herb Quigley.....Andre Kostelanets
Alvino Rey.....Alvino Rey
Turk Van Lake.....Charlie Barnet
Buddy Weed.....Paul Whiteman
and many others.

NOW AVAILABLE!

Course in Modern Harmony
(Complete material).....\$3.00
Course in Modern Dance Arranging
(Complete material).....\$2.00
Course in Modern Counterpoint
(Complete material).....\$3.00
Reminiscing (Score—with concert sketch).....\$1.00
American Symphony No. 2
(Score).....\$4.00

OTTO CESANA, 29 W. 57th St., New York 19, N.Y.
Tel.: Plaza 5-1250

They Caged the Canary, It Cost Her 15 Bucks

New York—The cab meter ticked past \$10 and the cabby squirmed in his seat. Three hours in front of a building is a long wait. Ella Fitzgerald, the swing canary, had stepped out of the cab three hours earlier saying, "I'll be right out—please wait."

Studios Lure Sympho Men

Los Angeles—The Southern California Symphony association, sponsor of Los Angeles Philharmonic orchestra, is facing tough sledding in efforts to maintain high standard of musicianship in the sympho unit, due to recent boost in studio salaries.

Several prominent first chair men, among them Kurt Reher, first cello; and Henri De Buscher, oboe; were among those who left the Philharmonic recently to sign movie contracts.

More than a dozen key men have answered the call of studio contractors, now able to offer about \$7,000 per year as a mini-

She'd gone into the building to sign final papers for a series of radio guest appearances. But that was three hours earlier. Why the delay?

Facts were that Ella, after completing her business, stepped into the elevator to return to the cab and her next show at the Apollo when midway between the 22nd and 21st floor the car stopped. And that caged the canary.

But, the cabby waited and picked up a \$5 tip—15 buck total! Ella missed the show. Would have been cheaper missing the elevator.

mum guarantee. Basic scale on the Philharmonic job is around \$85 per week for a series of concerts extending from October into early spring.

IN STRINGS
AS IN INSTRUMENTS

GIBSON
STRESSES
TONE
AND
QUALITY

Gibson, famed for their unsurpassed instruments, has repeated this indisputable quality in another distinguished product—Gibson Strings. Every artist is assured of strings best suited to his needs by the wide variety offered by Gibson, and assured, too, that the tone of his instrument will be greatly improved. Remember genuine Gibson strings in the famous orange box... for longer wear and finer tone.

Gibson

DeArmond
MAGNETIC GUITAR PICKUP



Appeals to amateur and professional alike because it gives entirely new range of guitar effects... regular guitar tone and rhythm plus electric power. Easily attached to any type guitar in a few minutes. See your dealer. Write for circular DB-4.

ELECTRONICS DIVISION

RUHE Industries

3120 MONROE ST., TOLEDO 6, OHIO

Boyd Raeburn Into Hollywood Club With Band

Hollywood—The newly reorganized 19-piece Boyd Raeburn band was signed to their first Hollywood date with a June 27 opening at Vine street's Morocco club. The deal is a unique one that gives the operators of the Morocco, who also control the swank Trocadero, an option on the band for six months. If the band clicks at the Morocco, the plan is to shift the unit to the Sunset blvd. Trocadero.

The new Raeburn band, developed here for recording and transcription work, contains four trumpets, three trombones, two French horns, six reeds (with Raeburn on bass sax), four rhythm. Raeburn expected to have the same key men and solo stars with him at the Morocco that he has used on his Jewel record dates, among them pianist Dodo Marmarosa, drummer Jackie Mills, trumpeter Ray Linn, trombonist Britt Woodman and tenor saxist Ralph Lea. Ginnie Powell and David Allyn share the vocal work.

To enlarge the bandstand to accommodate the 19-piece band, the Morocco had to be almost completely remodelled.

Plan No Dancery

Los Angeles—Trade paper yarns to effect they would open a ballroom here in which "swing bands and jitterbug dancing would be strictly taboo" were denied by Veloz and Yolanda, nationally known dance team, when queried on plan by *Down Beat*.

Perry's in the Middle!



Hollywood—Looks like Harry James and trombonist Juan Tizol have Perry Como surrounded, so he'll probably give a plug to their new tune, *Zanzibar*, if they have to twist his arm. Don George wrote the lyrics to the James-Tizol number, and Juan has waxed it for Keynote with his own small combo. James and his crew left June 23 for the east.

MGM Records Ready By Fall

Los Angeles—MGM's phonograph record subsidiary, first direct entry to platter business by a movie concern, will be shipping records by September or October at latest, according to Dick Powers, head of studio music department who returned to Hollywood recently from confabs in east with Frank Walker, head of film firm's platter plant.

Powers said it was unlikely the *Lion* label, assumed by music in-

dustry to be trade mark under which records would appear, would be adopted. He said more likely label would be simply MGM records.

Union To Scan Contracts On Slim Gaillard

Los Angeles—Various claimants to contractual ties with Slim Gaillard, who have bobbed up since Vine Street's hippest character flashed to fame with *Cement Mixer* and other daffy ditties, have turned mix-up over to AFM heads in New York to untangle.

Looks like Victor platter contract set by William Morris Agency will get the nod over pacts set with smaller firms here by Gaillard himself.

Gaillard, who is assisted by Tiny Brown, bass, and Sherman ("Scat Man") Carruthers, drums, now draws top billing at Billy Berg's Vine Street hottery, where he opened over a year ago as unsung intermission attraction.

Ex-Piper Wants Old Job Back or Cash For Claim

Hollywood—An interesting case has developed here in demand of Johnny Huddleston, former member and asserted founder of the Pied Pipers vocal unit that he be re-instated as a member or handed cash settlement for his interest in vocal group.

Huddleston was a member of Pied Pipers when he was inducted into military service. He was released last February and contends that he is legally entitled under "G.I. Bill of Rights" to resume membership in Pipers.

Spokesman for Pipers said that they felt it would be detrimental to their work to break up present combination. They have offered Huddleston \$100 per week for one year plus his share of records made while he was still a member and certain other considerations. Singer was said to be holding out for flat 10 grand.

Bing About Ready To Wax Shows For G. M.

Hollywood—Well founded report along Radio Row was that Bing Crosby would return to the air this fall under the General Motors banner. Shows for GM would probably follow format established during Crosby's long stint for Kraft with John Scott Trotter handling music. Only departure would be a new set-up by which the airmers will be put on transcription platters.

'Double Rhythm' Band Gets Location Test

Los Angeles—King Guion, who has caught eyes of music business by forming ork featuring two basses, two drummers and two guitarists, goes on his first location date July 8 at Salt Lake City's Rainbo Randevu. Understood MCA will unleash all-out build-up for Guion if unusual combo clicks with crowds there as it has on one-niters in this territory.

LOS ANGELES BAND BRIEFS

KEYSPOTTING: Frankie Carle off to a big start at Palladium with heavy turn-out at opening of movie names, also of many pals of Frankie's daughter Margie, who grew up here and who now holds vocal spot with band. Margie's husband, Huge Backenstoe, plays piano in the band (successfully defying legend that family affairs and music business won't mix). With Pee Wee Hunt's fine little Dixie band alternating with Frankie's the Palladium is putting up a strong bill. Monday nites there's Ope Cates with a big band and Heinle Beau with a free-swinging six-piece combo. This scribbler remembers when there were not that many listenable bands in all of Hollywood.

The Meadowbrook will return to full-time operation with Stan Kenton's opening July 9. . . . Danny Beckner, who played the *Aragon* as a bandleader, is back there doing a single (comedy antics or something) while Lawrence Walk and Nick Cochrane orks continue to split the bandstand assignment.

Ope Cates makes the column twice this time; he landed the Tuesday ("off nite") spot at the Avodon as Henry Busse succeeded Jan Garber and Bobby Sherwood. Barney McDevitt, Avodon's chief worrier, after shopping for trio or quartet as intermission unit ended by buying D'Varga (Johnny Anderson) to do a solo piano stint between dances, an interesting experiment in dancery policy.

Jive Jottings

A fanfare to the Red Callender Trio, which we heard in a long-delayed visit to the Rite Spot, eatery in Glendale, James M. Cain's Glendale of *Mildred Pierce*. Red has excellent musicians in Lucky Ennis, guitar, and George Salisbury, piano, recently of Kansas City (and the old Jay McShann band). George was a discovery of Fran (Fran-Tone Records) Kelly and is making good in a big way here. It's difficult to be distinguished in a field dominated by the King Cole Trio, but Callender Trio has something the King Cole hasn't—Red Callender on bass (and we're not trying to disparage Johnny Miller).

Notings

Ted Yerxa has moved his Sunday Jazz Sessions to the Tom Tom, a snug little hottery which will henceforth be known as the Rounders' Club. . . . Here's good news for everyone. Errol Garner is back on the job at the Suzy-Q.

With opening of Benny Carter's band Swing Club dropped all race restrictions except that barring "mixed dancing". Enforcement of the latter resulted in couple of embarrassing incidents, one involving a well known musician.

Eddie Heywood, at Troc's King Cole Room, has set-up similar to that he formed here last year—two trombones (Dickenson and Coker), one sax (Erwin Powell), trumpet (Leonard Hawkins), bass (Ernie Sheppard), drums (Bill Purnell). . . . Troc did not close its large room, which has been housing Eddie Oliver society ork, as planned. Reason: Entertainer Arthur Blake refused to work in the King Cole Room.

SELMER KEY OIL

For key mechanism of saxes, clarinets and all keyed instruments. Speeds action—reduces wear.

SOLD AT LEADING MUSIC STORES EVERYWHERE

25c PER BOTTLE

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

MANUFACTURED BY

ELECTRO STRING INSTRUMENT CORPORATION

6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

"BETCHA" The Most Popular PLASTIC REED in AMERICA



Thousands of enthusiastic musicians say that BETCHA is the answer to their reed troubles. You'll find in BETCHA a reed for your needs.

Your instrument deserves the best in reeds. For the sake of a better performance and your own personal satisfaction, ask for BETCHA the next time you order or buy your reeds.

Patented precision reeds are cut into the reed ramps for controlled vibration, thereby producing brilliancy with tone quality.

SOFT . . . MEDIUM . . . HARD
Bb Clar. 60
Bass Clarinet. 90
Alto Saxophone. 75
Tenor Saxophone 90

FOR SALE AT ALL MUSIC STORES

WM. R. GRATZ CO., Inc. 251 Fourth Avenue New York 10, N. Y.



Porta-Desks will improve your band's appearance. They're lightweight, fold flat, and are easy to carry. Desk will hold 350 arrangements—250 more on the shelf! You'll save money, too, for Porta-Desks are low-priced yet long lasting. Made of special 200 pound test corrugated fibre board embossed in a handsome black "leatherette" effect. Double reinforced in 8 places. Four Porta-Desks in handy carrying case, \$9.80 (West of Rockies, \$10.40.)



Selmer
Elkhart, Indiana

Black
Deluxe Model
\$220

AT BETTER MUSIC STORES EVERYWHERE

Shaw Delights Salesmen With Coming Album

Los Angeles—Check-up on Artie Shaw's recent activities for Musicraft indicates the Bad Boy of the handleaders has come to terms with the sales department. There is nothing adventuresome about album of Cole Porter standards in which "Artie Shaw and His Orchestra" support singers Kitty Kallen, Teddy Walters, Mel Torme and the Mel-tones.

Shaw used different orchestral combinations, selecting size and type of instrumentation he felt was best adapted to the song to be done. Largest group was a 40-piece unit containing no brass and consisting of 12 violins, four violas, four cellos, three basses (string), five saxes doubling clarinets, two bassoons, one oboe, flute and four French horns.

Set-up of conventional swing band type was used on some numbers. Orks were organized for Shaw by Dave Klein.

Looks like Shaw is turning out neat batch of musicianly, marketable platters, which, though they won't move the collectors, will move rapidly over the sales counters.

Don Jones Fronts

New York—Don Jones, former Vaughn Monroe trombonist, has his new band at the Washington Inn, on the Boston Post road, in Mamaroneck. Betty Mooney is the band's singer, and George Fragos is arranger and featured pianist.

Corwin Opens LA Sepia House

Los Angeles—Theater interests headed by Sherrill Corwin (Orpheum, Million Dollar) take over the Lincoln, Central ave. house, officially July 8 with the Ink Spots, Eddie Vinson ork, Ida James and other entertainers, plus white stars from stage and screen who are donating services to aid the several Negro social service organizations receiving box-office proceeds.

Corwin plans to play top-bracket Negro bands and entertainers at the Lincoln, is located in the sepia section, but will also use a good percentage of white talent in the house. Jimmie Lunceford was slated to headline bill week of July 16. Ellington and Hampton have already been pencilled in for dates later in season.

Summer Airers Heavily Music

Hollywood—Hoagy Carmichael will guest the first Ford Festival of American Music, June 30, over ABC. Time is 8 to 9 P.M. EDT. The show, which emanates from here, has Matty Malneck and fiddle slated for the following week, with dickerings under way for Woody Herman, Benny Goodman and other top swing names. Leigh Harline, RKO musical director, leads the regular orchestra.

Rhapsody in Rhythm, the summer replacement for Meet Me At Parky's, has a heavy musical line-up. Jan Savitt and his Top-Hatters will headline, with Connie Haines, pianist Skitch Henderson and the Golden Gate Quartet completing the show. Opening comes June 16, 10:30 P.M. EDT, on NBC.



By Charles Emge

'Push Button' Picture

MGM's Joe Pasternak is one of Hollywood's ablest producers of "push button" pictures. In *Two Sisters From Boston* he was, as usual, out to combine heavy music with light comedy, and he was buzzing his best when he rang for Jimmy Durante, June Allyson, Kathryn Grayson and Lauritz Melchior. That the music turned out to be dull rather than heavy and the comedy often more frothy than light is due to the fact that around a big studio like MGM the wires are bound to get crossed here and there.

The thing I like best about Pasternak's pictures is the consistency with which he adheres to his formula, under which a logical situation must be provided for every musical sequence, even if the situation has no direct connection with the story, as in the case of the best musical sequence in *Two Sisters*, a supposed re-creation of the incident in which the Victor Talking Machine Co. obtained its trademark ("His Master's Voice"). Melchior is shown recording Walter's Prize Song from *Die Meistersinger* in an early-day acoustical-process recording studio.

The operatic excerpts in which Melchior and Kathryn Grayson appear are strictly synthetic, mainly because of the difficulties in obtaining motion picture rights to standard operatic works. The music for the opera scenes was cooked up by MGM arrangers from such familiar (and public domain) melodies as Liszt's *Liebestraum*, snatches from Hungarian folk music (originally snatched by both Brahms and Liszt) and bits from Mendelssohn's *Ruy Blas* overture and *E-Minor Violin Concerto* (we hope). It's all done with buttons.

Sound Stage Siftings

Johnny Johnston, whose movie career seemed to end with his Paramount contract, is back in a big way at MGM. He does the role of Ravel in the Show Boat sequence in the Jerome Kern biographical coming out soon and is now under the personal wing of our friend Joe Pasternak mentioned above.

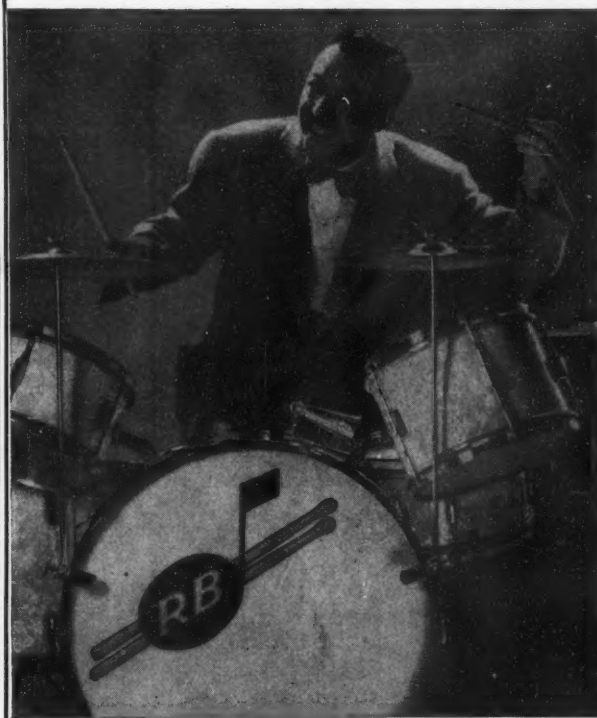
I have been haunting Producer Jules Levey's office for weeks, awaiting his return from his recent swing around the country, on which he was searching for musical talent for his next picture, *Conspiracy in Jazz*. Mr. Levey finally got back and I finally quizzed him personally, but all he had to tell me was that he was looking for a new title. He promised to give me the full dope as soon as the "package was all tied up."

Busse Likes His Vocalists



Hollywood—Henry Busse is enthusiastic about the talent of his two new vocalists, both youngsters. Betty Taylor, a Seattle girl, has sung with Bob McGrew and Red Nichols, but Eddie Williams' only experience was a six months engagement with Frankie Masters when he was 16. The Busse band is at the Avodon here currently.

RAY BAUDUC



THE HOLLYWOOD SENSATION!

In Hollywood, Ray Bauduc and his Swing Combo are a Hollywood sensation! Spectators thrill to his nightly exhibitions of fine swing drumming and musicianship at the famous "Susie Q" night club.

Ray's Great Combo is now on records building up for pictures and radio.

Bauduc leads his great combo from his flashy pearl WFL drum outfit made by the one and only Wm. F. (Bill) Ludwig.

Your dealer has the new WFL post-war drums and outfits. Write to us for a free copy of the world's greatest drum story: "My Life at the Drums" by Wm. F. Ludwig.



Wm. F. LUDWIG President

WFL Drums

1728-32 N. DAMEN AVE.

CHICAGO 47, ILL.

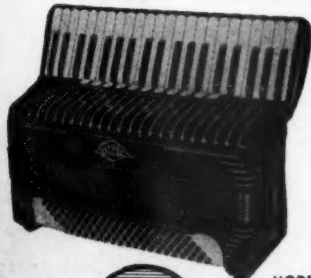
Feed Host His Own Food



Hollywood—It wasn't that disc jockey Bill Anson (left) and leader Lawrence Welk suspected the quality of the food. They just thought Sammy Kaye should have his share of the spread at the cocktail party he threw at the Palladium for the national finals of his "So You Want To Lead A Band" contest. Winner was a high school drummer, Ed Bemis of Springfield, Mass.

A New Acme Achievement!

THE 11-SHIFT ARISTOCRAT



MODEL 11

The model that reaches new heights of tone quality and beauty of appearance. At your fingertips . . . eleven tonal effects . . . piccolo, flute, bassoon, organ, violin, celeste, bandonion, clarinet, horn, oboe, and rich full accordion tone. There are eleven treble shifts and one bass shift on the ACME Aristocrat . . . the new model of perfection.

Created by Masters . . . for Masters.

The Three Suns, known as America's Greatest Trio, are radio, record, and stage favorites. Morry Nevins, the Three Sun accordionist, praises the flawless performance of his ACME. The trio has been entertaining crowds at the Hotel Piccadilly, N. Y., for the past several years.



ACME ACCORDION CO., Inc.
421 Canal Street, New York 13, at the
Avenue of the Americas

Carnegie Bash Hits \$4,400 Pot

Buck, Trummie, Lester Spark Granz Concert

New York—A howling mob sat through three hours in a muggy, hot Carnegie Hall two weeks ago to hear a concert that satisfied them fully, but left some of the more critical a little uneasy. Last of four weekly Monday night bashes staged by west coast-ite Norman Granz and his Jazz At The Philharmonic, this one had them turned away fifteen minutes before concert time, for the largest gross ever registered by a series jazz concert in Carnegie Hall.

Hipsters will be interested to know that despite the tremendous gross, Granz drew barely \$500 for his profit, after all expenses and commissions—and this Beatster saw the dough counted out on the table. Reason was a \$1,700 talent nut for a starter.

Jacquet Pleases Crowd
Smash crowd success was tenor saxist Illinois Jacquet, whose driving jazz and high note forerunners had the balconies rocking. Right with him as an audience-pleaser was Billie Holiday, who did a quartet of songs in the show's second act.

Musical high-spots of the evening were on *Just You Just Me* with Buck Clayton, Trummie Young, and Lester Young playing superbly. Clayton was even more in front than usual, adding a high note technique, and a brilliance of range, in addition to his normally dainty phrasing, that had the brass-men backstage talking to themselves. All three came on later in the show to huge hands on individual solos.

First Group Sour
The first set, played by Jacquet, Allan Eager, J. J. Johnson (trumpet), Dizzy Gillespie, Ken Kersey (piano), Chubby Jackson, and J. C. Heard (drums) struck this writer as being a really unfortunate group. Somehow they didn't get tuned up right, with Eager's tenor, and Dizzy's horn painfully sharp, and nobody's ideas clicking. *Man I Love* was just one of those times when Dizzy couldn't get with it. Sound-ed as if he were tired and needed

Outside Sidemen

A three-way happy man is hipster Ralph Watkins, shown here in the private, private office of NYC's Kelly's Stables, 52nd Street landmark which he has helped run for years. Ralph's on the triple kick because he just cleared the army, Kelly's is back on a jive kick after spending its war years on mounds rather than music, and that ain't mineral water he's got in each paw, son. Watkins is known to everybody on the Street as a reliable character—and he's well-established, as a glance at those shelves should tell you.



rest. Second set with Young, Clayton, and Young was much better, though once again the rhythm section, this time Kersey (piano), Doc West (drums), Rodney Richardson (bass), and John Collins (guitar) couldn't seem to make things move at first.

Slam Breaks It Up
Slam Stewart, introduced by Granz as "the first man to make another horn out of his instrument" broke things up with his usual bowing-vocal routine. Granz will have finished a series of concerts by the time this

sees print with Clayton, Young, and Jacquet, all present or former members of the Basie band—all of which doesn't leave him on too friendly terms with the Count's retainers.

Latest tale has Jacquet cutting out of the Basie bunch permanently to cast his lot with Granz when the latter goes to France for a concert in August and returns to the States for eight weeks of concerts in October and November.

Granz, in addition to his record deals with Moe Asch's Disc firm profits of which financed his concert activities so far, has been discussing a participation deal with a 52nd street nitery, figuring on installing Les Young, Helen Humes, and Illinois Jacquet as talent—all of whom he manages.


While his production here has not completely lived up to the

boff advance billing, his last concert showed improvement in lighting and general staging, an added cyclorama helping acoustics enormously. Real test of his ability as a four-beat Billy Rose will come in fall when he is strictly on his own, rather than part of the Carnegie Pops package.


Norman Granz Replies


Main difference between the two sets I would say is that the second set which basically emphasized swing was the much more relaxed group, both with respect to the soloists and the rhythm section. Especially is that true when evaluating the individual stars; it's undeniable that Jacquet was a crowd-pleaser, (which proves: if you get the crowd swingin', that's it, and Jacquet always swings) but to me it was equally undeniable that Lester played the best horn. Like the group in which he played, all his playing was understated and relaxed. I would agree with the rest of Mike's criticism with just a little more emphasis on how much Trummie pleased me, and, to a somewhat lesser extent, J. J. Johnson. Dizzy, as always, was Dizzy. I disagree violently with Mike in that I didn't live up to advance billing re the concert, because the emphasis on the advance billing was on grosses and that we did live up to. As far as sheer production qualities go, we did all that was possible within the restricted framework of the Carnegie Pops; however as Mike says, wait until the Fall when I do them myself, before judgment.

SOLOS BY THE KINGS OF THE CLARINET




The WOODY HERMAN Series
(A) NORTHWEST PASSAGE
(B) GOOSEY GANDER
(C) APPLE HONEY
Each 50c including piano accompaniment





The BENNY GOODMAN Series
(D) CLARINADE
(E) SLIPPED DISC
(F) CLARINET A LA KING
Each 60c including piano accompaniment



CLARINET SOLO FOLIOS WITH PIANO ACCOMPANIMENT

(G) CAPITOL'S GREAT CLARINET STYLES
Contains solos by Bigard, D'Amico, DeFranco, Fazola, Goodman, Hall, Herman, Marsala, Matlock, Miller, Noone, Russell, and Shaw.....**1.00**

(H) BENNY GOODMAN PLAYS THE CLASSICS
Contains: Enesco's Roumanian Rhapsody, Brahms' Sonata in B Flat, Tchaikowsky's Nutcracker Suite, Mendelssohn's Concerto for Violin, Mozart's Concerto for Clarinet, Gliere's Dance of the Russian Sailor, and Grieg's Little Bird.....**1.00**

(I) BENNY GOODMAN'S JAZZ CLASSICS
Contains: After You've Gone, Why Don't You Do Right, Rosetta, Someday Sweetheart, Wolverine Blues, Millenberg Joys, High Society, and Weary Blues.....**75c**

TIMES SQUARE MUSIC COMPANY
117 West 48th St., New York 19, N. Y.

Enclosed find \$.....for which please send clarinet solos and folios checked:

(A)..... (B)..... (C)..... (D)..... (E)..... (F)..... (G)..... (H)..... (I).....

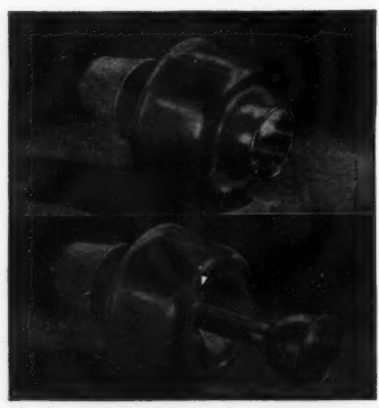
Name.....

Address.....

City.....State.....

You've been waiting—HERE IT IS!
THE HARMON ALL COPPER SWINGMASTER AGAIN AVAILABLE AFTER FIVE YEARS

The Swingmaster Copper Wow Wow Mute
WITH CUP AND BRASS SLIDING TUBE IS THE LAST WORD IN MUTES



The Swingmaster is made ENTIRELY of copper, finished in clear lacquer! It has a brass sliding tube which has an adjustment of about three inches. The Swingmaster has a magnificent tone quality and is especially adapted for radio work. Tried, tested, and highly endorsed by leading artists who pronounce it a truly new and great innovation in mutes!

Style L—Harmon Swingmaster Mute for cornet or trumpet, each.....\$6.50

OTHER HARMON MUTES NOW AVAILABLE

Including:

Style B Harmon Wow Wow Trumpet Mute.....\$4.25

Style E Harmon Wow Wow Trombone Mute (Popular Size).....6.50

Style J Famous Harmon Triple-Play Mute which is combination straight cup & plunger mutes for trumpets at price of one.....4.25

AT YOUR DEALERS

THE HARMON MUTE COMPANY

red faces

After long legal wrangling Benny Goodman finally obtained a release of his managerial contract with the Music Corp. of America because the agency hadn't succeeded in getting a radio program for him. Goodman's new agent has just booked him for a Sweeney series which, except for Goodman, is a Music Corp. of America package-deal.—quoth *The Lyons Den* in the *New York Post*.

THE "Pick" OF THEM ALL!

Bob Clifton's new Tu-Way Pick for guitars and other instruments is the Pick of Professionals! It's double-actioned for increased playing skill. One end, the flexible end, is for solo... while the sturdier end... for solid rhythm. It's light weight... durable. It's the "pick" of them all! for dexterity and technique.

Try a Tu-Way Pick today! At your dealer's... or order direct. Each... 20 cents, or 3 for 50c.

Bob Clifton
BOX 99 SPRINGFIELD, MASS.

CHICAGO BAND BRIEFS

Randolph street is the place currently—with Lionel Hampton holding forth at the Band Box. The spectacle of Hamp's 20-piece band in the small, low-ceilinged cellar room is something to see and hear. But Hamp is pulling the same smart stunt that went over so well for him at the Panther room a few months back—playing lots of danceable music with muted brass and plenty of the wonderful Hampton vibes featured.

Otherwise, what was once Chicago's 52nd street is now almost a "mickay" lane, thanks to Schwartz and Greenfield pulling out practically every good jump combo from their string of clubs. Only exception is the Brass Rail, just above the Band Box, where Alice Hall's jump group continues on, and where Eddie Wiggins' great sextet has been featured. But Wiggins is on notice and the possibilities of another jump group replacing is indefinite. Wiggins has been set for the three-to-eight Sunday afternoon stint at the Band Box, however.

Not to be overlooked in the Randolph street scene is the great little Red Saunders group at the Downbeat room. Joe Sherman, the owner, has, as usual, about a half-dozen combos carrying on in the Garrick bar and the Downbeat room. But otherwise the street is strictly a "mickay" one!

George Auld's new band opened at the El Grotto on the 28th. The spot is located in the Pershing hotel, where George receives a nightly ABC net air shot during his five-week date.

Tey Vaye goes into Pallelo's with his trio. . . . Dick Stern suffered a set back by losing a Toledo date due to a road mishap. None of the band was injured. . . . Laura Rucker continues on and on, a hardship to no one, at the Tin Pan Alley, on the near north side. . . . Chick Canode, alto sax and clarinet star, has the three-piece combo at the Show Boat, Joe Sherman's West Madison street club. Joe Wallace is on piano and Herman Schoeke on drums.

Stanley Williams sextet now at the Club Silhouette. . . . Buddy

Rich more than held his own on his recent Panther room date. Several changes were made in the band during their date here, necessitated by a budget cut. . . . Alvino Rey is there now, with Tex Beneke and the Glenn Miller band opening Friday (5th) for two weeks.

The new Jay Burkhart band is working Sunday afternoons and Monday nights at the Embassy club and may take over from Jimmy Dale's group at the Band Box on off-nights (Thursdays) this month. Lineup of the band, which includes several top local men, is: Jimmy Bavetta (lead), Bert Kempe, Vic Val (hot), Merritt Edwards and Lou Sloda, saxes; Eddie Badgely (lead), O'Neil Del Guidice, Bob Skarda (hot) and Bill Inman, trumpets; Freddie Conway (lead), Erwin Mack (hot), Eddie Skowronski, and Bob Jones, trombones; Shelley Robbins, piano; Mel Stone, bass; Jimmy Raney, guitar; Red Lionberg, drums; Bob Dunne, vocals. Book is built around the leader's writing.

The King James trio holds forth at the Wharf, on 55th street, with James Waldon, leader and pianist, George "Red" Sims, tenor sax, and Carl Smith, drums in the unit. . . . Corry Lynn opened at the Wilshire ballroom for the summer and Russ Bothie took over at Mari-

Horizon Hour



Chicago—New vocalist featured with Joe Vera's orchestra in the New Horizon Room of the Hotel Continental is lovely, blonde Karen Ford, who specializes in soft, velvety melodies.

Down Beat, has taken over publicity work for Colosimo's. Ada Leonard and her all-girl band is the current feature.

Kermit Beerkamp has taken over the personal management of the Nat Towles band, now at the Rhumbogie. The Towles and Carl Bean bands inked recording pacts with Tower records to do four sides each.

The Rainbo ballroom closed late last month after a not particularly successful season. Chances are only about 50-50 that the place will reopen next fall, although the management has announced that Hal McIntyre, Frankie Carle and Tommy Dorsey have been booked. Sweet hands will get the nod if they do open again.

Charlie Barnet closed there with what proved to be one of the best bands in town all year. With seven saxes, five trumpets, five trombones (until Tommy Pederson left) and three rhythm, it was the biggest, and about the best, band Barnet has fronted.

—don

Chicago—Bennie Harris, 19-year-old bandleader at the Pershing hotel here was hospitalized last week after he took an overdose of benzedrine by mistake. Harris was reported wide-eyed and out of danger at press-time.

Jazz Wax Show On Pitt Radio

Pittsburgh—Amazing as that may sound, it is true. Smoky City, heretofore a strictly ickie burg, is now jumping with the hottest jazz ever recorded.

First to take this crusading step is radio station WWSW, the Smoky City's only all night station, who inaugurated the program, Jazz Jamboree, a one-hour strictly jazz classic every night in the week.

The unbelievable part of this violation to the Smoky City's corn title is that public reaction has been anything but objectional, which would seem to indicate that Pittsburgh can and will appreciate good American jazz.

The program is bringing to the public here, in the form of records, many strange names to Smoky Cityites, such as Joe Yule, Ike Quebec, Illinois Jacquet, Betty Roche, Billy Samuels and many others.

Directly responsible for dreaming the idea was Marty Cohen, energetic publicity director for the station, and former GI.

—Sinbad A. Conducci

ARCH FREEMAN

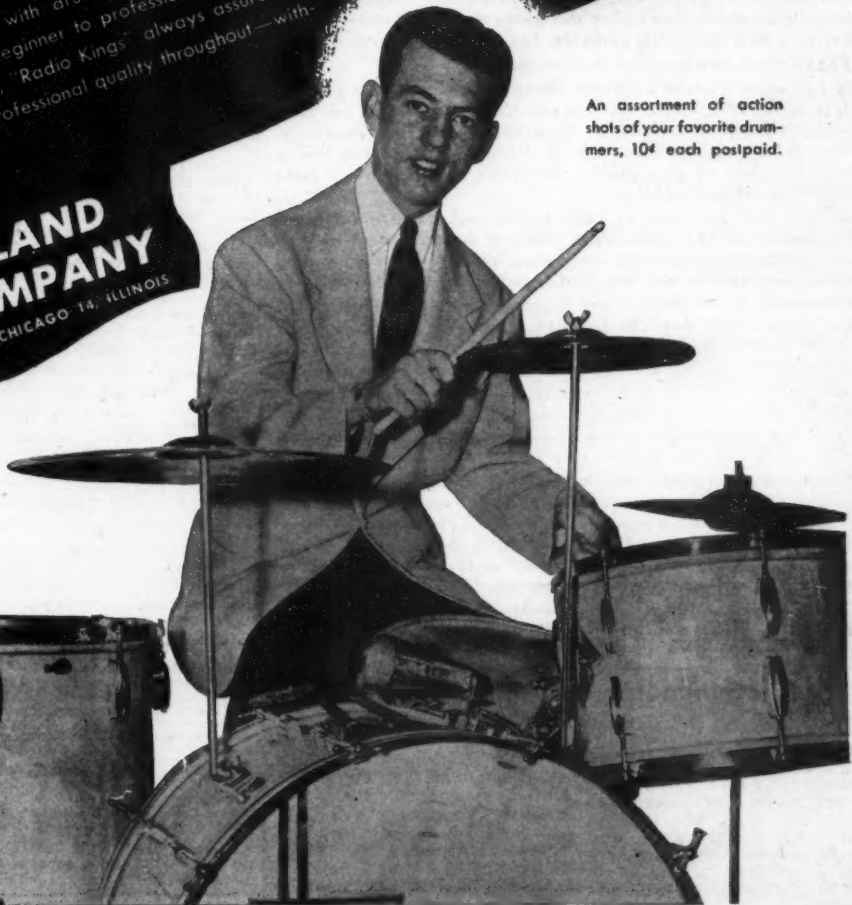
Goes to Town on His
SLINGERLAND
"RADIO KINGS"

When Johnny Long and his boys begin to swing out, Arch Freeman gives his "all" with never a colorless note. The resonance, sensitivity and responsiveness that are built into Slingerland "Radio Kings" is famous with drummers in all brackets, from beginner to professional. And best of all, "Radio Kings" always assure you of professional quality throughout—with-

out a premium in price. Own the drums that are used by such famous names as Gene Krupa, Alvin Stoller, Buddy Rich, Roy Harte and 4 out of 5 of the big names in the business. See your dealer today for a demonstration and discover the many other plus values which make Slingerland "tops in the field." Write for a free copy of our catalog.

SLINGERLAND DRUM COMPANY

1325 BELDEN AVENUE CHICAGO 14, ILLINOIS



An assortment of action shots of your favorite drummers, 10¢ each postpaid.

CHAS. COLIN
Calling all Trumpeters!
FLEXIBILITIES
Advanced
DANCE STUDIES
Advanced
DAILY STUDIES
EACH BOOK 11¢
CHARLES COLIN STUDIOS
111 W. 48th St. NEW YORK, N.Y.
SEND FOR FREE SAMPLE EXERCISE

LUISETTI PETER A.
Grand Theater Bldg.
100 Broadway & 40 St.
N. Y. C. - Suite 204
Phone: Columbia 5-9966
INSTRUCTION IN
Saxophone
Clarinet

SELMER BORE OIL
Seals pores of woodwind instruments and helps prevent cracking.
25c PER BOTTLE
SOLD AT LEADING MUSIC STORES EVERYWHERE

DOWN BEAT

GLENN BURRS, Publisher NED E. WILLIAMS, Managing Ed.
203 NORTH WABASH, CHICAGO (1), ILL.—ANDOVER 1612


BUSINESS DEPARTMENT
ED W. PARO, Advertising Manager ROBERTA V. PETERS, Auditor
FRANK W. MILES, Circulation Manager

EDITORIAL DEPARTMENT
Chicago Staff: DON C. HAYNES, SHARON PEASE, GEORGE HOEFER

New York Staff: MICHAEL LEVIN, BILL GOTTLIEB, EDDIE RONAN, DOROTHY BROWN, 2415 RKO Bldg., Rockefeller Center, New York, 20, N. Y.—Circle 7-4131.

Los Angeles Staff: CHARLIE EMGE—648 North Rampart Blvd., Los Angeles, 26, California

Subscription Rates: \$4 per year in advance. Same price to all parts of the world. Special Military Rate, \$3 per year.

MEMBER OF AUDIT  BUREAU OF CIRCULATIONS

Yes, We Can Be Had But Not For Dough!

Several weeks ago a flashy apple walked into the *Beat's* New York offices and offered various of the boys \$500 if they would see to it that his band leader made the next issue's cover. The boys looked him over and told him pithily that (1) his prices were much too low and (2) that neither they nor the *Beat* were for sale.

A short time after that, a well-meaning musician bumped into one of the *Beat* staffers on the street and, pointing out that he had just started a band and needed publicity, wanted to know how much it would cost him for a write-up in *Down Beat*.

We explained to him and we think it worthwhile to make clear to you that *Down Beat* doesn't offer any part of its contents commercially except its advertising. Nor does the purchase of any amount of ad space in the *Beat* mean that you will be assured of "real smart" editorial coverage.

Down Beat's ad and editorial departments are separate units, staffed by different people, who indulge in the same amount of amicable bickering that goes on in any good newspaper. The ad boys tell the ed men they pay their keep; and the ed guys point out they make the paper. And so it goes.

But you still can't buy comments, reviews, news, or features in *Down Beat*. We're old-fashioned enough to believe that people get write-ups because they deserve them, not because they can pay for them. We like to write the news as we see it, not as somebody buys it. We are well aware that there are publications which don't play the game the same way—which sell covers and give reviews to the biggest advertisers.

That's their business—but not ours.

If you want a cover on *Down Beat*, make it a good picture with a newsworthy idea and a good music tie-in, and let us see it—you have as much chance of landing a cover as Goodman, Ellington, or anyone else. The last issue of the *Beat* had a wonderful shot of fine fiddler Hal Otis, who certainly isn't in the 10 G-a-Week class yet.

If you want a review of your band, make it a good band with something new under the musical sun, or staff it with crack musicians, or at least come up with the bright hope of a fine unit sometime; we'll be glad to talk it over with you.

If there's news about your band or some musician you know, or yourself, don't be bashful, Jack. We're here to take care of you—nobody else is going to—and the total cost is that 20 cents you lay out for an issue or the \$4 for a year's supply.

Don't forget—we're human—we like to look at pretty girls, cute kids, unhappy dogs too—but our primary concern is still music and the people who make it.

There may be times around press-times or late at night when we have to duck answering the mail or all the phone calls right away. And when someone calls in for a list of every record on which Benny Goodman plays, he may get Goodman's phone number in reply. But ordinarily we want to give you a hand on the Where Is or the Who Dat queries.

Down Beat is the musicians' newspaper—and therefore it is only proper that we can be had—but for worth displayed, not value received.

Benny On Summer Airer; Then To Coast

New York—Benny Goodman, on the Socony radio show until September 2, with the vocal spot probably going to new-comer Eve Young, will work two days in Detroit right afterwards, and then to Hollywood, to return here Oct. 24 probably via a concert date in Chicago.

Religious Album

Los Angeles—Lew Ayers, ex-movie actor, has been set by WM's Charlie Wick as narrator on an album of Bible stories for ARA. Ork under Lou Bring will accompany. Before entering plx Ayers played guitar with orks fronted by the late Ray West, Henry Halstead and other top baton men here in late 'twenties.

Like Father --



Chicago—Swinging a tenor himself, Sherman Hayes gives a few pointers on alto sax to Sherman Hayes, Jr. The band which papa leads will be featured for the remainder of the summer at the Bismarck hotel here.

CHORDS AND DISCORDS

Back To Dizzy

Pacific Area

To the Editors:

I just heard a rebroadcast of Woody Herman's show of some weeks back. After hearing that frantic stuff all I can say is give me that good old-fashioned Dizzy Gillespie jive.

John N. Vedder

Under-rated Masters

Houston, Texas

To the Editors:

We don't get many of the top bands here in Houston but we can keep up with the times by radio, records and reading *Down Beat*.

I would like to nominate as the most under-rated band of the year, the band of Frankie Masters. I saw him at a theater here the other day, expecting another corny band. But I was favorably surprised, because Masters' band really jumps on some fine arrangements. He has a fine lead alto man, Jim Putnam; and a good jazz tenor, Fritz Moore. The sax section is excellent. He has only five brass, but the section sounds solid and he has good men playing the leads.

The trouble is that Masters uses too many vocals, although they have some pretty good arrangements. If he would let up a little on the commercialism and let his boys go, he'd have one of the finest outfits in the country. I think *Down Beat* should give some credit to this band. I have heard bands like Jerry Wald, Bobby Sherwood,

WHERE IS?

ROOSEVELT NIGARADO, formerly with Buddy Rogers
JIMMY KETTERMAN, drummer, believed to be in the Chicago area
DAVID SMALL, tenor sax man, formerly with Carolina Cotton Pickers and Tiny Bradshaw
BRONSON "RED" FREEMAN, tenor man, formerly with Bill Porter
BOBBY FEERS, former vocalist with Lawrence Welk
EMORY "EKE" KENYON, formerly with Hal Kemp
ALEX CASTRO, trumpet, formerly with Xavier Cugat
DAMON WARREN RYNYON, tenor sax man

WE FOUND

DON REID, now assistant headwaiter at College Inn, Hotel Sherman, Chicago
PHIL ROMMEL, 5241 Sumner Avenue, Los Angeles 41, Cal.
NIX NIXON, now fronting his own band at the Rainbow Gardens, Waldameer Park, Erie, Pa.
JIMMY PUPA, playing lead trumpet with Charlie Barnet band, Aquarium Restaurant, NYC
MICKEY MENNY, back with Grey Gordon, Vogue Terrace, McKeesport, Pa.
KENNY SCHRUDER, trombonist, back with Tommy Tucker
DON MANNING, 3208 East Pine Street, Seattle 25, Wash.



—and this is my little brother, Re-bop!

Send Birthday Greetings to:

July 16—Lawrence R. Goldie
July 17—Jack Archer, Noble Sissle, Ray Wetzel
July 19—Buster Bailey
July 21—Omer Simeon, Kay Starr, Tommy Stovall
July 22—Eddie Kusby, Tommy Linehan
July 23—Emmett Berry, Abe Siegel
July 24—Bob Eberly, Herbie Haymer, Joe Thomas, Cootie Williams, Bill Kent
July 25—Habby Caldwell, Johnny Hodges
July 26—Erskine Hawkins
July 28—Art Cavaliere, Corky Corcoran, Rudy Vallee
July 29—Don Redman
July 30—Hilton Jefferson, Claude Jones
July 31—George Liberace

George Paxton, Ray Anthony and Buddy Rich and I think this band is just as good or better.

George Andrioli

Chick And Ella

Pretoria, South Africa

To the Editors:

Regarding American dance bands, I reckon very few of them today are anywhere near the old Chick Webb band. There was none of the nauseating stuff that we get in our present-day commercial numbers. And Ella Fitzgerald! What a voice!

But today, as always, the good old Duke is right on top. Long may he stay there! As for trumpeters, Taft Jordan still has my backing.

I. Milner

Musical Revolution

Boston, Mass.

To the Editors:

Controversy over the use of the words "jazz" and "swing" is rather stupid, not only because there is no definite meaning to the words, but also because music has gone so far ahead in the last half-dozen years that old values can no longer be maintained with accuracy. Certainly the music of bands such as Boyd Raeburn, Woody Herman and Stan Kenton—not so much their average output, more their unusual and advanced specialties—can't be called jazz bands, or even swing bands! Out of the music men such as Ralph Burns, George Handy and a handful of others are writing today may well come the spark of a musical revolution—and America may suddenly find itself leading the world musically with a new and wonderful expression of an intellectual and soulful music form.

Fred Manners

RAGTIME MARCHES ON

NEW NUMBERS

PEDERSON—A child to Mr. and Mrs. Tommy Pederson, June 8, in New York City. Father is trombonist last with Charlie Barnet.
LAMB—A son to Mr. and Mrs. Donald Lamb, June 2. Father is band leader.
SLACK—A son to Mr. and Mrs. Freddie Slack, June 9, in Los Angeles. Father is band leader.
GOODMAN—A second daughter to Mr. and Mrs. Benny Goodman, April 28, in New York City. Father is band leader.
OSTERMAN—A son to Mr. and Mrs. Bruce Osterman in Syracuse, New York. Mother is band vocalist Rosemary McDonald.

TIED NOTES

ROBINSON-STUART—Harlan A. Robinson to Marjorie Stuart, former band singer, June 21, in Glendale, Cal.
FOSTER-KIM LOO—Stuart Foster, vocalist with Tommy Dorsey, to Pat "Bubba" Kim Loo, of the Kim Loo Sisters, vocal trio, April 15, in New York City.
BONAGUIDI-HOOKS—John Bonaguidi, bassist with Joe Vera, to Dorothy Hooks, May 29, in Chicago.
FORTE-EDWARDS—Al Forte to Gertrude Edwards, June 1, in Philadelphia. Both are singers.
NASH-HUGO—Ted Nash, 23, tenor sax with Les Brown, to Evelyn Hugo, 23, in Chicago on June 19.
SPITALNY-KAYE—Phil Spitalny, band leader, to Evelyn Kaye, violinist, with his orchestra, June 17, in Manhattan, N. Y.
GWYNN-TRINKLE—Eazy Gwynn, the jockey, to Billy Trinkle of WIBG, remotes, in Indianapolis.

FINAL BAR

RIVERO—Rudy Rivero, clarinet man, June 6, in an auto accident in San Antonio, Texas.
KRAMER—Max Kramer, 63, owner of the Lincoln and Edison hotels, died June 17 in New York after long illness. He is survived by his wife, Maria, and two sons, Milton and Nathan.
KLEPPER—Paul Klepper, 62, manager of standard and foreign department of Marks Music Corp., June 11, in New York after several months' illness.
HOWARD—Mrs. Helen L. Howard, 36, organist and accompanist, May 29, in New York.
MEYER—Mrs. Elizabeth S. Meyer, 61, pianist, May 28, in Philadelphia.
MILLAN—Paul L. Millan, 64, violinist, May 20, in Woodwynne, N. J.
NEFF—Archie L. Neff, 54, band leader in Ohio, May 22, in Los Angeles.
MUMFORD—Mrs. Mumford, former Detroit musician, June 4, Harper Hospital, Detroit.
ROYCE—James Royce, 45, songwriter, May 20, in Pontiac, Mich., after falling from train. Known as Jimmie Shannon.
LOFTUS—Eddie Loftus, 52, old-time Chicago radio singer, June 6, in Chicago.

Elliot Lawrence Set For Colorful Opening

New York—Elliot Lawrence opening tonight at the Hotel Pennsylvania has bid for a colorful splash. The young band-leader has spent \$2300 on lucite plastic band-stands with varicolored lights mounted in the base to give the bandstand a libelous variety. Current radio gossip has the band a good candidate for the Old Glenn Miller Chesterfield radio slot.

A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOFER, Jr.

Many jazz musicians as well as dance band men have known Jack Purvis personally or by reputation. His reputation as an arranger and a trumpeter in the Armstrong tradition is well known.

Jack Purvis was first heard of playing trumpet in a local Kentucky band around 1922. He later joined Whitey Kauffman's Original Night Hawks in 1926 and made Victor records with this band. Among other connections, Purvis looked up with the late Hal Kemp's band for a tour of Europe. He left Kemp in Paris suddenly and began a long series of disappearances that date up to the present time. One of his musical associates recalls that Jack was a genius playing a C-cornet and writing terrific arrangements. However, his flair for marrying a gal in every town made it necessary to change bands frequently and he was never long in one spot.

Delaney's Discography indicates that Purvis arranged for the Fletcher Henderson band around 1928. The Dixie Stompers Harmony recording of Baltimore was arranged by Purvis. He began recording under his own name in 1930 when he waxed *Coppyin' Louis* and *Mental Strain At Dawn* on Okeh 41404. Shortly afterwards Jack waxed with Hawkins, Higginbotham, Adrian Rollini, Frank Froeba and others three sides for Okeh *Poor Richard*, *Down Georgia Way* and *Dismal Dan*. One more record date was made without Coleman Hawkins under Purvis' name in-

cluding *Be Bo Bo Okeh* 8808 and two tunes that were released on English Parlophone only: *When You're Feeling Low* and *What's The Use Of Cryin', Baby?*

Anecdotes pertaining to the exploits of Jack Purvis have become legends. Once he was rescued from a gas filled room and rushed to the hospital in an ambulance. Upon arrival, he is reputed to have burst out with, "Did anyone shut off the gas? I'll have a heluva bill." He turned up with George Stoll's orchestra in Hollywood back in 1935 but left suddenly with his eighth wife in an Austin car pulling a trailer loaded with symphonic scores, 2,500 cooking recipes, and some musical instruments only to turn up broke at the Jersey entrance to the Holland tunnel. An instrument house financed (50c) his fare through the tunnel and he opened in New York at Club 18 with a five piece combination. He left town two weeks later with Joe Haymes orchestra.

In January, 1938, two musicians wrote *Down Beat* "Chords and Discords" department that while playing a night club in Marysville, Calif., Jack Purvis came in town on the bum with a stack of music and a trumpet mouthpiece and they bought him a horn and got him in on their job. They further reported that his playing scared them to death it was so great, but after a few weeks he went back on the "lam". A couple of months later they ran into him again in Fresno playing pit music in a burlesque house an octave higher than written. He frequently shipped on boats as chef as he was a fine cook.

In July, 1939, *Down Beat* ran a story on the music program at the Texas State Prison in Huntsville, Tex. Leader of the fifty piece military band featured over radio station WFAA-WBAP Dallas was none other than Jack Purvis. The pro-

Monroe Summer Sub

Hollywood—Vaughn Monroe ork was set as summer replacement for the Abbott & Costello airshows starting with broadcast of July 4 and running for 13 weeks. Monroe broadcasts will originate in east.

gram also featured a five-piece jazz combination led by Purvis.

It is known that Purvis was released on parole some years ago but his present whereabouts are unknown. Boyce Brown saw him one night some months ago in the Riviera cocktail lounge in Chicago. Bob McCracken, Chicago clarinetist, heard that Jack joined the Ferry Command dur-

ing the war and ferried planes to South America. He also heard Purvis was killed in the Ferry Service in Florida. A great many musicians and jazz fans would be interested in some definite information on what has happened to Purvis if anyone reading this column can furnish any details.

MISCELLANY: Bruce Baker of Dallas, Texas, recently wrote that two musicians were planning to open a night club in Dallas similar to Nick's in New York. The owners are Jim Callum, who played baritone sax with the Dallas Jazz club band and tenor and clarinet with Jack Teagarden, and Garner Clark, who played cornet with Joe Venuti and Bob Chester. The boys will use a six-piece combo playing Dixieland.

Charles Delaney writes he will be in New York City the latter part of July.

Another English jazz publication in Jazz Forum, edited by Albert McCarthy, and published by the Delphic Press, "The Black Net," East Mill, Fordingbridge, England.

Girl Promoter Has Jazz Bash

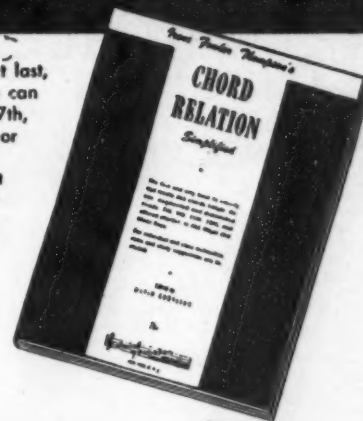
Los Angeles—Fran Kelly, operator, with Dave Hylton, former Harry James aide, of Fran-Tone record company, was planning to enter concert promotion field with presentation entitled "Swingposium" at Embassy auditorium here June 24. Stan Kenton was set as emcee.

Performers announced for the June 24 concert included Errol Garner, Red Callender Trio, Vido Musso, Allen Reuss, Irving Ashby, Howard McGhee, Tommy Todd Trio, Dodo Marmarosa.



CHORD RELATION SIMPLIFIED

For HOT playing, ARRANGING, and composing. Here, at last, is the book that you wanted. FOR THE FIRST TIME, you can instantly find all major, minor, augmented, diminished, 7th, 9th, 11th, 13th, and altered chords in all major and minor keys. No matter what instrument you play or what your interest in music is, you'll find this book to be in a class by itself. Order your copy today for better musicianship and conception. Edited by DAVID GORNSTON. (A-\$1.00)



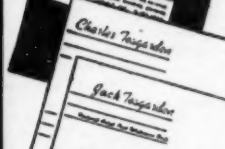
PHRASING & TECHNIQUE
for Sax, Flute, Clar., Oboe
By STRICKFADEN and SHARPE
Ideal for interval control and flexibility — all keys, major and minor. Feel yourself improve.
(B-\$1.00)



CHAS. RUOFF'S Unusual Chords for Guitar
Easy-to-understand altered chords, 9th, 11th, 13th, showing use in bar, solo, and orchestra playing.
(C-50c)



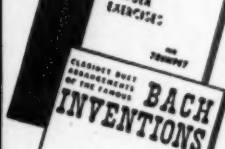
GORNSTON'S Sax Section Studies for 2, 3, 4 Sax Teams
"Blending", "intonation", "time", "speed", for a solid section in the fastest possible time.
(D-\$1.00)



High Tone Studies for Trumpet in treble clef
By CHARLES TEAGARDEN (E-50c)
and Trombone or Baritone in bass clef
By JACK TEAGARDEN (F-50c)
Helped hundreds of brass players to extend their range. This material is progressive, interesting, practical.



209 TONE and FINGER EXERCISES for Trpt. or Clar.
Thousands of fine musicians use this book daily. Study a copy and you'll know why.
(G-50c)



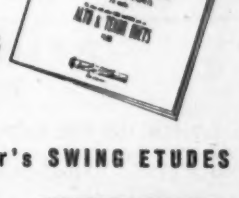
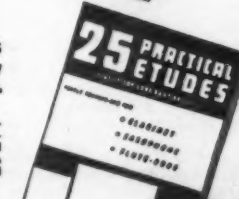
Bach INVENTIONS for 2 Clarinets
Transcribed by PETER A. LUISETTI
The world's finest music in duet form. Builds reading, technique, tone control, and phrasing.
(H-75c)

HENRY MELNIK'S 25 Practical Etudes and Top Tone Daily Drills for Clar., Sax, Flute or Oboe
Standard for solid musicianship. Teachers and musicians have welcomed this one. Top musicians endorse GORNSTON BOOKS.
(I-\$1.00)

ROBERT MCBRIDE'S Swing Stuff!
Clar. solo with piano acc.
Swing in "white tie and tails" — recorded on Victor Red Seal records. SWING STUFF is "ahead of the times".
(J-\$1.50)

WILLIAM FREITAG'S 22 Modern Studies for Trumpet
Extend flexibility — range control — and tone.
(K-\$1.00)

BEN PAISNER'S Swing Duets for 2 Alts, 2 Tenors or 2 Clarinets
(L-75c)
for 2 Trumpets (M-75c)
for Alto and Tenor Duet (N-\$1.00)
Solid jazz in New Orleans, Chicago, Boogie Woogie styles for modern phrasing reading, and "Kicks".



Five Guys Named Davis



Dallas—Besides himself, Johnnie "Scat" Davis, now playing at the Plantation here, has four other guys in the band named Davis, and only one is a relative, his brother, Art. Here they are, left to right: Teddy "Fats" Davis, hand boy; Art Cross Davis, treasurer; Arthur D. Davis (brother), trumpet; Johnnie "Scat" Davis, leader, and Ken Davis, trumpet.



Saxophonists and clarinetists get pleasure in using VIBRATORS. These reeds can't be beat in tonal brilliancy and long life performance.

Ask Your Dealer

H. CHIRON CO., INC.

1650 Broadway

New York City, N. Y.

MAIL THIS COUPON TODAY!



MUSICAL INSTRUMENT EXCHANGE Inc., 112 West 48th St., New York 19, N. Y.

Enclosed find \$_____ for which please send me the following GORNSTON BOOKS which I have checked:

- | | | | |
|-------------------------------------|-------------------------------------|-------------------------------------|-------------------------------------|
| <input type="checkbox"/> (A-\$1.00) | <input type="checkbox"/> (B-\$1.00) | <input type="checkbox"/> (C-50c) | <input type="checkbox"/> (D-\$1.00) |
| <input type="checkbox"/> (E-50c) | <input type="checkbox"/> (F-50c) | <input type="checkbox"/> (G-50c) | <input type="checkbox"/> (H-75c) |
| <input type="checkbox"/> (I-\$1.00) | <input type="checkbox"/> (J-\$1.50) | <input type="checkbox"/> (K-\$1.00) | <input type="checkbox"/> (L-75c) |
| <input type="checkbox"/> (M-75c) | <input type="checkbox"/> (N-\$1.00) | <input type="checkbox"/> (O-\$1.00) | <input type="checkbox"/> (P-\$1.00) |

Name _____
Street _____
City _____ State _____

Ben Paisner's SWING ETUDES

for Sax, Clar., or Violin

Wonderful "Jazz" in all its standard forms — "Jump", "Blues", "Dixieland", "Boogie", for a modern solid style and conception.
(O-\$1.00)

Also published for trumpet.
(P-\$1.00)



SINGLE

SLANTS

SUSIE REED

Reviewed at Cafe Society Uptown

New York—They laughed when she sat down at the zither. That was before little Susie Reed parlayed her how-to-be-the-life-of-the-party gimmick into a \$35,000 a year vocation, with night club and Carnegie Hall appearances behind her, and a network commercial plus two Victor Red Seal albums in the offing.

And our Susie is still only 19. Susie is the slightly cherubic lass who waddles duck-like to a high stool in the center of the floor of smart Cafe Society Uptown, is handed either a zither or an Irish harp, dutifully announces "This is a zither" or "This is a harp" and then, to her own accompaniment, breaks out in a refreshing, unschooled voice with ancient folk ballads. The sweetness of her manner, the directness of her voice, the sauciness of her mildly spiced lyrics... all of these are arresting in themselves.

As a complete change of pace from the customary highly polished Cafe Society performances, they're dynamite!

The Reed gal is a 100 percent authentic show-world accident. Her songs, picked up in her childhood in the mountain country near Asheville, N. C., were sung for fun. She happened to be at a friend's party one night about a year ago, making with *The Old Lady* or *Golden Vanity* or some such when Mrs. John Hammond happened to hear her and passed the good word to Barney Josephson of Cafe Society. After a "sneak" audition (she was afraid to tell her folks about it), Barney promptly hired her for a two month stretch at his Downtown club. From here she went Uptown, where she's been for the last eight months.

It's hard to analyze Susie's music without getting all mixed up with her non-musical quali-

ties. It's her demureness, her "average" looks, her strange instruments and unconventional songs, the whole incongruity of her performing in a night club that, as much as her voice, account for her success.

Susie has purity, body, flavor when her naturally high voice is in the upper register. It's when she goes down that she begins to waver and shake and emit some abortive sounds. Her playing of harp and zither is, incidentally, rudimentary.

DOWN BEAT'S DECISION: A sweet, natural person with a personality that has the audience on her side every time. No competition, vocally, for balladeers John Jacob Niles, Richard Dyer Bennett or Burl Ives; but, withal, very competent and altogether pleasing. An intensive stretch of voice training would help Susie, if she'd guard against acquiring a "schooled" voice.

Susie Reed Replies

"I do not wish to answer."



Susie Reed

(Press Agent's Explanation: "Susie thought the review critically accurate but objected severely to her walk being described as 'duck-like.' She also wondered about being unfavorably compared to the three singers mentioned and about the suggestion that she have schooling. Susie says she's the only one of the group to have had schooling.")

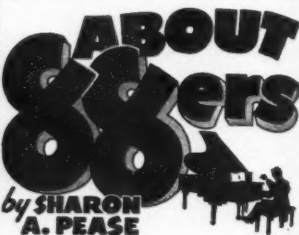
Down Beat covers the music news from coast to coast.

Through the Looking Glass



(as reflected by got)

Second of a series of intimate shots of name musicians by Bill Gottlieb, as reflected in their dressing room mirrors, is Glen Gray, leader of Casa Loma, posed during his recent engagement at the New York Paramount theater. No character is Mr. Gray, but a substantial pillar of the community, as shown by the absence of loud ties and trick suits, and the presence of a huge bag of golf clubs, a business-like smoking pipe and a neat portable office unfolded at the right.



work with Harry James, has recently cut records with Charlie Ventura, Willie Smith, Helen Humes and an album of solo sides.

Mary Lou Williams, vacationing after a busy season in New York where she was featured at Cafe Society Uptown, and on a weekly radio program called the *Mary Lou Williams Work Shop* aired via WNEW. She also worked frequent recording dates, numerous benefits and gave a concert at Town Hall which was so successful that she is now considering a nation-wide concert tour for next fall. . . Bill Straub back with his former boss, Larry Clinton, for two recording dates at Cosmo last month. Straub, a member of Clinton's pre-war band, has been teaching in New York and works weekends at Sardi's on Long Island with a trio (Milt Thomas, accordion-vibes; Ed Wulf, bass).

Floyd Bean was at the keyboard when his cousin Carl Bean brought his fine territory band into Chicago to make a series of records for Master. . . Bill Otto, who has been jobbing and taking out bands since his release from the army, joined Henry Brandon when he opened at the Edgewater Beach last month. . . The band recently did a recording date for Imperial with Bill's piano spotted on several sides including *What Can You Do With A Broken Heart*, a promising original penned by Mort Schaefer of Dayton.

(Mail for Sharon Pease should be sent direct to his teaching studios, Suite 715, Lyon & Healy Bldg., Chicago, Ill.)

Liuzzi And Scola Are Re-elected In Philly

Philadelphia—Frank Liuzzi and Guy Scola were recently elected president and secretary, respectively, of the Philadelphia AFM union. . . The Red Caps, sizzling instrumental combo now laying them in the aisles at the Cove, will soon release some Decca platters, an album of Gershwin no less. . . Selma Gale, local thrush, and Jerry Field, sax man with Elliot Lawrence, are a wedding date. . . Beresford Shepherd, drummer, was picked up by Cab Calloway during his engagement at the Coronet. . . Spike Jones' cornorchestra corraled the services of no less a long hair than Nancy McDonald, former harpist for the Philadelphia Orchestra. . . Dick Thomas, cowboy singer, has just been admitted to ASCAP membership. He authored *Sioux City Sue*.

La PAGE TURKISH STYLE CYMBALS

"The Cymbals That Improve With Age"

Paper Thin—Medium—Heavy



Insist Upon "La Page." Look for the Name on the Cymbal

Used by the Army by the Thousands

VICTOR J. La PAGE

MANUFACTURER

3047-49 Main St. Buffalo 14, N. Y.

Dates In East Upset Kenton Disc Schedule

Los Angeles—Stan Kenton ork, here for date at Casa Manana starting July 9 and long string of platter dates for Capitol records and transcriptions, will be forced to go east in August despite efforts of Carlos Gastel, Kenton manager, to buy off commitments for that month at Cedar Point (Sandusky, Ohio) and at Detroit's Eastwood Gardens. Gastel wanted to keep band here to lay up back log of waxings against possibility of Petrillo's nixing all platter work for AFM musicians with expiration of pact with major platteries on January 1.

Louis Jordan Reopens 400

New York—Soaring Louis Jordan and his Tympany Five will headline the reopening of the 400 Restaurant when it unshutters Sept. 6 for the 46-47 season. The Modernaires with Paula Kelly are also slated for the fall opening, with Randy Brooks orchestra joining them as the "extra added attraction."

Top billing for the small unit in the big name 5th avenue spot comes as recognition for the fine job Louis has done on records and theater dates. Only other Negro band to have hit the 400 was Duke Ellington who, incidentally, recently preceded Jordan at the Paramount theater. The Modernaires and Randy Brooks are doing a series of summer one-nighters prior to the Sept. 6 opening.

Davison Crew On 52nd Street

New York—Trumpeter Wild Bill Davison debuted a six-piece band at the Keyboard club on 52nd street June 27, according to plans at press time. Art Hodes, jazz 88er, was penciled to open as an alternate act with Davison's crew.

Personnel for the Davison band includes Sid Harwitz, piano; Joe Barafaldi, clarinet; Herb Ward, bass; Ed Piering, tram, and Stan Krell, drums. Krell is a former Richard Himber thumper.

Ernie Anderson, Eddie Condon's Man Friday, has denied that there was any ill feeling between Wild Bill and Condon. Davison was replaced in Condon's band by Max Kaminsky.

N. Y. Parks To Be Filled With Music

New York—The Parks department here continued the program of summer park dances that it has run in the past with Johnny Bothwell slated to work tomorrow at Victory Field (Queens), July 3 at Poe Park and July 5 at Prospect Park (Brooklyn). Dizzy Gillespie goes in the act July 8 at Colonial Park, while July 9 puts Dean Hudson on the Jackson Heights Playground bandstand. Saxie Dowell is at Poe Park on July 10, while Shorty Sherock pulls down two days, July 11-12, at Central Park and Prospect Park.

Tours In C-46

San Diego—Dave Willis' hot house band at Mission Beach ballroom during past season, is doing a tour of one-niters at military and naval bases in western states via C-46 air transport.

Announcing a New "Special" Series

ARTIE SHAW SPECIAL ARRANGEMENTS

Musical Landmarks in Manuscript Edition
Printed on Regular Size Manuscript Paper

FOR SMALL ORCHESTRA

Clarinet, Trumpet, Tenor Sax, Piano, Bass, Drums, and Guitar (Tenor Sax part also cued for Single String Guitar, can be played by either one)

HOP, SKIP AND JUMP. Victor Record No. 20-1800
Artie Shaw and his Gramercy Five

MYSTERIOSO. Victor Record No. 20-1800
Artie Shaw and his Gramercy Five

List Price 75c

FOR LARGE ORCHESTRA

Scored for 6 Brass,
5 Saxes, 4 Rhythm

JUMPIN' ON THE MERRY-GO-ROUND. Victor Record No. 20-1612
Artie Shaw and his Orchestra

LITTLE JAZZ. Victor Record No. 20-1668
Artie Shaw and his Orchestra

List Price \$1.00

Order Today!

Sole Selling Agent

Intercollegiate Syndicate

Dept. A, 1650 Broadway, New York 19, N. Y.

Steve Brodus

MUSICAL RESEARCH

Swing In Schooltime Pays Off

Klever Kids Kill Kats With Kapable Kombo

New York—Hookey paid off here on June 5 when 80 Nassau High School students, batoned by Long Beach music supervisor Glenn E. Brown, presented a two hour *Swing In Schooltime* program at Town Hall. The concert, a culmination of several years promotion of pop music as respectable stuff, showcased Fred Waring and Bob Shaw, vocal arrangements plus Will Hudson's scoring of Kenton's *Artistry* jumps, despite rehearsal handicaps imposed by mixed support from Nassau County music educators.

Some individual teachers at the various schools, out of jealousy or horror, nixed the entire production, forcing the students to cut classes for the daytime rehearsals, held in Long Beach.

'Square As A Cube'

"Gee," moaned one white-coated sideman before the performance, "at Hempstead High, they won't even let us play saxophones."

"Yeah," added one teen-ager, "our schools are really square."

"Like a box," added a fellow member of the 40-odd choral group.

"No," added a hornman, "more like a cube."

Despite the scholastic stoppages, Brown's band played with a real professional flair, especially when the large, unwieldy group could get moving on a jump tune. On the more melodic numbers, Brown's reluctance to drop some of the enthusiastic musickers held the group down to a topheavy chug.

Brass Sounds Well

Of all the sections, the brass sounded well on *B-19* and *No-Name Jive*, with top solo work from John Ross (trumpet) and Bill Strickland (trumpet) both of Long Beach High. Musical best of course was Brown himself on vibes, who leads a six piece unit at the San Susan near Mineola, N. Y., in his spare time, having fluffed a contract with Fred Waring six years ago to fulfill his original teaching contract.

Other ork-men who drew plaudits were Fazola-looking Sam (Long Beach High) Staff, on alto, Dick (Hempstead High) Bohem on piano, guitarist Ray (Sewanhaka) Pulaski, and bassist Bert Mayerson from Long Beach. Vocalist Lella Greenwood from Malverne drew the only encore of the evening for her *The Boy Next Door*, more a compliment to her red-haired looks than the singing itself.

Long Beach Swings

For classrooms, Brown sticks to classical, with pops coming after hours. Long Beach however has its own swing band and gives two swing and two classical concerts a year, at which jazz outdraws longhair four to one!

In his program notes, Brown

Trade Tattle

RECORDS

Ted Nash, Les Brown tenor man, led a pick-up group for Savoy. First four sides cut are *Over The Rainbow*, *Cocktails For Two*, *Annie Laurie* and *Margie*. Nash played alto on last side. . . . Sonny Skylar has signed with Mercury. . . . Other pacts find Noro Morales with Majestic, Una Mae Carlisle with Savoy and Jerry Sellers with Sonora.

Tito Guizar left Victor for Mercury while Mercer Ellington joined Pappy under the Musicraft label. Mercer's contract is for three years and calls for, successively, 12, 16 and 20 sides per year.

Oliver W. Nicoll has joined Cosmo as director of program development. Nicoll is responsible for "Der Bingle" tag for Bing Crosby. It was part of his work as deputy chief of Broadcasting in the ETO for the OWI.

Biggest royalty check ever

written for a six month period went to Jose Iturbi this month. The concert pianist got \$118,029.26 from RCA Victor as his cut of sales.

Sanford Gold cut eight piano solos for Savoy.

Savoy records coming up with a Fats Waller Memorial session with *I Can't Give You Anything But Love* and other tunes done by a band made up of tenorman Gene Sedric, pianist Una Mae Carlisle, drummer Slick Jones, and other musicians associated with the late great Fats.

LOCATIONS

Rex Stewart's option has been picked up at the Aquarium, bringing him up at least to the 7th of July. . . . Abe Ellis opened at the Carousel in Newark. . . . Bernie Mann's orchestra is broadcasting six times weekly from the Anchor Room, Port Washington, L. I. Half the shots are via WOR, the rest through WABC.

The Red Caps, vocal-instrumental group, open at La Martinique.

Wildwood, N. J., June 28, and will remain through Labor Day. . . . Tiny Grimes with Trummie Young remains at the Three Deuces, 52nd st., 'till September.

Ray Perry is currently at the Bengazi in D.C. . . . Dave Rivera is doing a single at Ceruttis. . . . Earle Warren has hit the Savoy in Boston. . . . Joe (piano) Turner is playing the Alpha Lounge in Troy till July 9. . . . Piano-maestro Frank Roth and orchestra will make the Wopowog Lodge, East Hampton, Conn., their summer home. Three-WOR-Mutual wires a week are part of the deal.

PUBLISHING

Lou Levy bought out his ninth publishing catalogue when he acquired the Sprague-Coleman firm. Latest deal brings Levy's organization, Leeds Music, Alec Templeton's Bach Goes To Town and works by Mana Zucca, Paul Creston and Vladimir Dukelsky (Vernon Duke). A recent Levy acquisition was Am-Rus, which brought Leeds compositions of men like Prokofieff, Shostakovich and others.



BLACK LINE reeds are hand sorted, triple inspected, assuring you of absolute uniformity . . . Every reed a choice reed!

Insist upon **Black Line** — made of the top 20% of choice cane —

the next time you buy reeds for clarinet or sax.

At all better music stores.

Black Line

DEPENDABLE CANE REEDS



MICRO MUSICAL PRODUCTS CORPORATION
10 WEST 19TH ST., NEW YORK 11, NEW YORK

Makers of KING
GLADIATOR American Standard
Gladiator Band Instruments

Specialists, for more than 50 years, in the design and manufacture of fine musical instruments.

A complete line distinguished by eager response, playing ease and full, rich, colorful tone. Latest literature on request.

KING
THE H. N. WHITE CO.

Vic Sets Ork As B'way Queries Lombardo Split

New York—Rumored on again, off again, for the past few weeks, the Victor Lombardo band has been definitely formed and at press time was rehearsing at the Ringle studios here. First job is a one-week break-in date in Massachusetts to be followed by ten weeks at the Ross-Fenton farms in New Jersey.

The band, handled by GAC, will be 14 pieces with Barbara Johnson and Bill Schalle handling the vocals.

GAC's Don Seat, who has been working to iron out early kinks, said that many New York hotel offers had fallen in already and, although nothing had been set as yet, four of the major recording companies, including Capitol, had tossed feelers Vic's way.

In spite of the local gossip that the break came from hard feelings between Victor and the other Lombardo brothers, *Down Beat* was told that the clan

Joe's N.O. Jazz

New York—It's happened and it's no joke, son. Joe Marsala's Old Timers have recorded *Clarinet Marmalade* and *Tiger Rag*, starring the Bobby Hackett trumpet. The sides, produced by Savoy, at Joe's insistence are marked: "Dedicated To Leon Rappolo".

wasn't laughing on the outside etc., over the spit. In fact, they say it's wonderful and that Guy has given much help in the organizational planning for Vic's venture.

Still, Broadway gagsters, unable to take the schism lying down, offered GAC this idea for Victor's posters:

a wonderful GUY
victor LOMBARDO

Close observers say the band will maintain many of the known Lombardo touches yet will be more modern than Guy's crew.

Sedric Into Village

New York—Gene Sedric, former Fats Waller saxist, has taken his combo into The Place club

Iowa Girls Get Song Plug



Iowa City—On a recent visit here, Tiny Hill agreed to plug a new song, *Swing It*, written by Luella Tomlin (left) with lyrics by Mildred Switzer (right). The band may swing the song, the song may even swing the band, but they'll never swing Tiny, known as "America's biggest band leader".

here in the Village. Crew features Lincoln Mills, trumpet; Freddie Jefferson, piano; Danny

Settle, bass, and Slick Jones, drums. Jones also is a former Wallerite.



Mutual music is currently reviving an old favorite, *If You Were The Only Girl*. Tune was composed by Clifford Grey and Nat D. Ayer.

Azusa, a new novelty tune by Sammy Gallop and Guy Wood is one of Leeds' new releases. Tune has been recorded by the Andrews Sisters for Decca, Tony Pastor for Cosmo, and Bob Chester for Sonora. *Her Bathing Suit Never Got Wet* is also new on firm's list. Writers Nat Simon and Charlie Tobias composed it and the Andrews Sisters have cut it for Decca.

Forster music is reviving Harry Stoddard-Marcy Klauber's *I Get The Blues When It Rains*.

Arcadia Valley's latest plug is *I'm A Slap Happy Cappy* (A Vagabond Pappy). Jack Chapman, Melvin Dinger and Ted Jones combined talents to pen this novelty fox-trot.

The newcomers on the Santy-Joy list are *Surrender* and *My Fickle Eye*. *Surrender* is a ballad written by Bennie Benjamin and George Weiss and recorded by Perry Como for Victor, Randy Brooks for Decca, and Woody Herman for Columbia. *My Fickle Eye* is a Ray Gilbert-Sidney Miller number and has been waxed by Betty Hutton for Victor, Evelyn Knight for Decca, and Jack Smith and the DeMarco Sisters for Majestic.

Irving Berlin's firm is plugging his tune, *Doing What Comes Naturally* from the *Annie Get Your Gun* score. Recordings are by Dinah Shore on Columbia, Freddy Martin on Victor, Jimmy Dorsey on Decca, the DeMarco Sisters on Majestic, and Jan Garber on Black and White.

Bell Song has just released Let's Knock Ourselves Out written by Juan Tisol, trombone player with Harry James, and Jimmy Davis.

And *Then It's Heaven* is the newest plug on Remick's list. Eddie Seiler, Sol Marcus and Al Kaufman collaborated on it.

A new English ballad, *Melody*, by writers Hugh Charles and Sonny Miller is being published by Mills.

Yep *Roc Her-e-si* composed by Slim Gaillard and Lee Ricks has been recorded for Atomic by Slim Gaillard. Johnny Bothwell has just waxed *Sh-H The Old Man's Sleeps* for Signature. Number is by Joe Ricardel and Frank Warren. Both tunes are newcomers on the American Academy list.

Nacio Herb Brown and Earl K. Brent's *You, So It's You* is the new Miller music release.

The Doodle Song is the current plug on Feist's list. Helen Miller, Fay Whitman, and George Goodwin combined talents to write it.

Ralph Blane, Kay Thompson and George Stoll collaborated to pen *Love On A Greyhound Bus* which has been recorded by Guy Lombardo for Decca, Vaughn Monroe for Victor, Kay Kyser for Columbia, and Orrin Tucker for Musicraft. Tune is being pushed by Robbins along with *All The Time* by Ralph Freed and Sammy Fain. The latter has been waxed by Guy Lombardo for Decca, Vaughn Monroe for Victor, Kay Kyser for Columbia, and Orrin Tucker for Musicraft.



YOU GOTTA
PET MY PUP!

New novel song hit as featured by JIMMIE GRIER and HIS ORCH.
At the Billmore Bowl, Los Angeles
INTERNATIONAL SERVICE
Publications Division
708 N. La Cienega Blvd.
LOS ANGELES, CALIFORNIA

Good Company

NBC Bob Crosby
UNIVERSAL CHARLIE KENNEDY
PARAMOUNT AL DONAHUE BAND
MGM GENE KRUPA BAND
ABC STAN KENTON BAND
KECA KNX WARNER BROS.
KING GUION ORCH.
20th CENTURY-FOX
REPUBLIC JAN GARBER BAND
RKO TOMMY DORSEY
KFI

B.D. Vibrametal

(for Tenor)

Joining Good Company with —

SWING BANDS • SWEET BANDS • RADIO ORCHESTRAS • PICTURE STUDIO ORCHESTRAS

INSTANT REED RESPONSE
PERFECT INTONATION
GREATER VOLUME...EASIER

EXCLUSIVE DISTRIBUTORS
6330 YUCCA ST.
HOLLYWOOD 28, CALIF.

12 PRECISION FACINGS
"2 7/8" INCLUSIVE...
ALSO
VIBO MUESO
CHARLIE VENTURA
SABE RUSSIN
BOB DUKOFF

FACING

SEE
YOUR DEALER
GET YOURS TODAY

*Designed and Custom Built by BOB DUKOFF

Thanks Mr. Dealer... Welcome to the Convention

THE TURNER 34X

Semi-Directional Crystal Microphone

Here's the sweetest performing crystal microphone you've ever used. Its faithful reproduction of both voice and music will flatter the performance of your finest sound system and recording equipment. The TURNER 34X uses a high quality crystal circuit in an ultra modern design that cuts feedback to the minimum. Precision engineering results in a smooth, even response that is free from peaks and holes from 30-10,000 cycles. Its output level is -52DB. You can use this unit indoors or out. Its crystal is moisture sealed, blast proofed, and protected from changes in barometric pressure. Ask your dealer or write for complete specifications and price.

THE TURNER COMPANY

916 17th Street, N. E., Cedar Rapids, Iowa

WRITE FOR COMPLETE MICROPHONE LITERATURE

Licensed under U.S. patents of the American Telephone and Telegraph Company and Western Electric Company, Inc.

Crystals licensed under patent of the Brush Development Company

TURNER

TURNER

Pioneers in the communications field

Microphones

Diggin' the Discs—Mix

(Jumped from Page 15)
has an amusing piano triplet effect of the sort Duke uses to buck his rhythm section—it almost tosses bassman Billy Taylor second time round. Jones certainly has a fine ear for harmonic piano. Ted Nash and Larry Brown both have good bits, making it a successful date. (HRS 1021)

Benny Goodman

♪ ♪ ♪ Rattle And Roll
♪ ♪ ♪ On The Alamo

This started out as Buck Clayton's tune, but somewhere in the factory BG's and Count Basie's name got on the label. Title comes from the drum snatch played by Buddy Rich leading into the ensemble figure. Powell has more of the Wilson "hop" to his playing than ever—and that sure ain't wrong. Trumpet solo sounds like Bernie Previn BG's passage is as sure-footed and liquid as ever—but all in all, nothing new or extraordinary

DUBLIN'S RED HOT SPECIALS

Prompt Service and Dependability Has Made DUBLIN'S Famous From Coast to Coast.

LESTER YOUNG

- ☐ I NEVER KNEW; JUST YOU: 79c
- ☐ JUST ME: 79c
- ☐ SOMETIMES I'M HAPPY; AFTER MOON OF A BASSETT: 79c
- ☐ FOUR O'CLOCK DRAG; THREE LITTLE WORDS: \$1.05
- ☐ JO-JO; I GOT RHYTHM: \$1.05
- ☐ BASIE ENGLISH; EXERCISE IN SWING: 79c
- ☐ CIRCUS IN RHYTHM: 79c
- ☐ TUSH: 79c
- ☐ D B BLUES; LESTER BLOWS AGAIN: \$1.05
- ☐ JUMPING AT MESHERS: \$1.05
- ☐ THESE FOOLISH THINGS: \$1.05
- ☐ JAMMING WITH LESTER: \$1.05
- ☐ LOVER COME BACK TO ME: \$1.05
- ☐ PAPER MOON; AFTER YOU'VE GONE: \$1.05

- COLEMAN HAWKINS
- ☐ MAN I LOVE; SWEET LORRAINE: \$1.59
- ☐ DEDICATION; SMACK: \$1.05
- ☐ I SURRENDER DEAR; I CAN'T BELIEVE: \$1.59
- ☐ MAKE BELIEVE; JUST ONE OF THOSE THINGS: \$1.05
- ☐ THRU FOR THE NIGHT; FA-THER COOPERATES: \$1.05
- ☐ BLUE MOON; JUST ONE MORE CHANCE: \$1.05
- ☐ BEYOND THE BLUE HORIZON; SHANTY IN OLD SHANTY TOWN: 79c
- ☐ SONG IN MY SOUL; THIS AND THAT: \$1.59

- ROY ELDRIDGE
- ☐ ST. LOUIS BLUES; DON'T BE THAT WAY: 79c
- ☐ EMBRACEABLE YOU; LITTLE JAZZ BOOGIE: 79c
- ☐ AIN'T THAT A SHAME; ALL THE CATS JOIN IN: 79c

- BILLIE HOLIDAY
- ☐ WHAT IS THIS THING CALLED LOVE; DON'T EXPLAIN: 79c
- ☐ STRANGE FRUIT; FINE AND MELLOW: \$1.05
- ☐ YESTERDAYS; I GOTTA RIGHT TO SING THE BLUES: \$1.05
- ☐ LOVER MAN; THAT OLD DEVIL CALLED LOVE: 79c
- ☐ I COVER THE WATER FRONT; LOVER COME BACK TO ME: \$1.05

- KING COLE TRIO
- ☐ ON THE SUNNYSIDE OF THE STREET; I LIKE TO RIFF: 79c
- ☐ ROUTE 66; EVERY ONE IS SAY-ING HELLO AGAIN: 53c
- ☐ IF YOU CAN'T SMILE AND SAY YES; BRING ANOTHER DRINK: 53c
- ☐ CAPITOL KING COLE TRIO ALBUM: \$2.65

- CHARLIE VENTURO
- ☐ MAN I LOVE; WHOSE SORRY NOW: \$1.59
- ☐ S'WONDERFUL; NOBODY KNOWS THE TROUBLE I'VE SEEN: \$1.59

- EDDIE HEYWOOD
- ☐ BEGIN THE BEGUINE; I COVER THE WATER FRONT: \$1.59
- ☐ TAIN'T ME; SAVE YOUR SORROW: \$1.05
- ☐ DOWNTOWN CAFE BOOGIE; UPTOWN CAFE BLUES: \$1.59

DUBLIN'S
MAIN LOBBY-MERCHANDISE MART
CHICAGO 54, ILL.

happens with the band and from him, it should. *Alamo* has pretty blend, but the band slows down noticeably behind the Art Lund vocal. Both Powell and BG have choruses to good effect. (Columbia 36988)

Swing

Billy Butterfield

♪ ♪ ♪ Billy The Kid
♪ ♪ ♪ Whatta Ya Goin Do

Turntable seems to have wobbled plus a little off-center pressing to make Bill Stegmeyer's opening clary passage sound tone-shaky on this, the first platter of the Butterfield band. Capitol's New York recordings just don't seem to come out as well technically as do their Coast jobs. Band sounds punchful, but more discs will have to come out for a fair judgment. Second side, sung by Allan Wylie, is likewise bothered by balance. (Capitol 265)

Opie Cates

♪ ♪ ♪ Sheik Of Araby
♪ ♪ ♪ All The Cats Join In

Pretty conventional arranging here, and the clarinetting Cates is no stellarite. *In* is by far the better side, with a better beat and more interesting background ideas. Bass man sounds well. (4 Star 1102)

Sam Donahue

♪ ♪ ♪ Dinah
♪ ♪ ♪ Take Five

The old jazz standby, taken at that Donahue Luneford-tempered rock which swings like the well-oiled gate. Balance is somewhat murky, but it can't hide the tremendous drive of the brass section on the final chorus. There should be some collectors' records coming from this band before long. *Five* has a Mynell Allen vocal. Gal has an excellent beat, but tries so hard she claims her tone up now and then. (Capitol 260)

Lionel Hampton

♪ ♪ ♪ Airmail Special (Part 1)
♪ ♪ ♪ Airmail Special (Part 2)

There is such a thing as taking figures and playing them at such a murderous tempo that sections sweat just to get the notes out, let alone give them the free phrasing that makes them swing. That's what happened here. Part 1 is really bad—a collection of disorganized solos in front of sloppily-played riffs. The band slows down until Hamp's solo when it starts to speed again. Side 2 is not much better save

for a few good things Hamp plays at the opening. The ending sounds like the hammering a tonic chord takes at the end of a classical symphony. Listen to the old Goodman Columbia for lesson on how this riff can sound. (Decca 18880)

Alvino Rey

♪ ♪ ♪ Bumble Boogie
♪ ♪ ♪ Sepulveda

Man, that bee must be flyin' to flee, he's been done so many times lately. This is the sort of thing J. Dorsey has specialized in for years, but Rey faces stern competition from speedsters like Les Paul when he tries this sort of thing. Band's playing is clean but heavy. Reverse, a *Route 66* deal, points up the difference between Capitol's West and East coast recording studios. The balance is as slick as a Hodges solo. (Capitol 262)

Jimmie Lunceford

♪ ♪ ♪ Jay Gee
♪ ♪ ♪ Sit Back And Ree-lax

It's a strange situation when you have to turn to the Donahue band to hear the feeling for phrasing which this band made famous—there just isn't enough left any more. Even vets Joe Thomas and Ed Wilcox don't sound the same—or improved. *Ree-lax* is the better of the two sides, because the band takes its own advice. (Majestic 1353)

Count Basie

♪ ♪ ♪ High Tide
♪ ♪ ♪ Lazy Lady Blues

Tide opens with a muted trumpet-clary figure that gets over unfortunately because of over-milking of the clary. Last quarter goes from the famed Basie rhythm section into a solo bit for Rudy Rutherford's clary, ensemble, and out. *Blues* has a couple of choruses of trombone with some unusual ideas. The lyrics sung by Jimmy Rushing build up to the big climax when Rush sings "Too tired to lay her body down and die" and stops right after the infinitive. (Columbia 36990)

Arturo Toscanini and the NBC Symphony Orchestra

♪ ♪ ♪ Stars And Stripes Forever
♪ ♪ ♪ Tritsch-Tratsch Polka

When this section was set up and originally defined, it was stated that a good swing record had a good arrangement backed by a good beat as its prime requisite, and that the music must be well-played with attention to detail. Well, gentlemen, it took an elderly Italian gentleman, a marvelous musician, but still one

not ordinarily associated with band music to show everybody in this country how to play our own Sousa. It's been said for years that everybody plays marches like they're going to their own funeral. Listen to the last part of this record after the trio—the whole NBC Symphony practically takes off and flies—why this disc would run Merle Evans and the Ringling band right out of the tent! (Victor 11-9188)

Dance

Emil Coleman

♪ ♪ ♪ Rhumba At The Waldorf

Carlos Molina

♪ ♪ ♪ Rhumba

Last issue there was a bad waltz album. This time there are two bad rhumba albums. When does anybody who likes to dance get a break? Coleman's album has some lovely tunes but *Orchids In The Moonlight* is usually played as a tango, and in any event, his renditions lack, as those of Molina, the bite and the fire that makes good Latin-America music so much to listen and dance to.

Maybe the problem with them is the same as with a good jazz outfit: they feel they have to play down to the audience to make a living.

Mebbe so—but I think there are enough people in this country who like good rhumbas to rate a shot at it on records, instead of this insipid stuff. (De-Luxe Album 17, Capitol Album BD 25)

Clyde McCoy

♪ ♪ ♪ Baby What You Do To Me
♪ ♪ ♪ There's Good Blues Tonight

These Vogue records do everything but play themselves—though frankly the artwork, colorful as it is, could be much more modern and less like the old barber shop calendars. Only trouble so far is that the music is not top-notch and there are occasional bubbles that interfere with the record surface. McCoy's band isn't nearly as corny as it used to be, though his own playing hasn't changed a whit—*Baby* sounds a lot like the old shuffle-rhythm Savitt band in tone, mostly because of the unison reeds and trombones used. On *Blues* vocalist Billie Jane Bennett should open her mouth more and not swallow her syllables so. (Vogue R-752)

Elliot Lawrence

♪ ♪ ♪ In Apple Blossom Time
♪ ♪ ♪ Strange Love

Score one for this record: a good use of French horns, and flossy intro on *Time*. Score two: use of an oboe, though there could be quibbles on some of the passing tones. Comparison with Thornhill is inevitable specially because Lawrence's piano attack is so similar—but I suspect the two bands will develop quite dif-

ferently. It's funny—now it's real commercial to use an oboe—Red Norvo tried it in '40 and was told he was too much of a frantic musician. Vocalist Jack Hunter sounds as if he will be a real asset after he loosens up a bit. (Columbia 36999)

Bob Stanley

♪ ♪ ♪ Musical Bouquet

This is a smart programming idea: 8 tunes, each involving a different flower, and running from fox-trot through waltzes, tangos, and rhumba. Playing is better than on Stanley's waltz album, reviewed last issue, but it still is very, very heavy for dance music. Golly, does grabbing a girl around the waist, and making with the feet have to be as grim a business as all these band-leaders seem to want to make it? (Sonora Album MS 480)

Jan Savitt

♪ ♪ ♪ All The Time
♪ ♪ ♪ I've Never Forgotten

There are times when that coast echo chamber method of recording can get out of hand—for example the clary start of *Time* where he sounds as though he were recording in Mammoth Cave. Arrangements, playing, tempos, and Bob D'Andrea's vocalings are all very competent. (ARA 147)

Erskine Hawkins

♪ ♪ ♪ I've Got A Right To Cry
♪ ♪ ♪ Don't Say You're Sorry Again

Laura Washington sounds like Ida James did when she first started with Earl Hines. Tune, by Joe Higgins, won't be another *Honeydripper*, but with the exception of an out-of-tune alto, the record makes a pleasant dance side. *Again* has a fine idea—clarinet against concerto-style bass to lead off, going into Jimmy Mitchell's vocal. Both sides are the best commercial best Hawkins has had lately. (Victor 20-1902)

Tommy Dorsey

♪ ♪ ♪ I Don't Know Why
♪ ♪ ♪ Remember Me

Typical glossy TD performance, with a well-written reed chorus spotted in *Why*. Some of Stu Foster's low tones are a trifle harsh though. (Victor 20-1901)

Leo Reisman

♪ ♪ ♪ I've Got The Sun In The Morning
♪ ♪ ♪ I Got Lost In His Arms

Reisman usually makes good dance music. These are noisier and with less taste than most of his. Vocalist Marjorie Knapp overphrases and has the Nielsen hard throatiness which is supposed to be sexy but often seems soupy. (Decca 18861)

Kay Kyser

♪ ♪ ♪ I Love An Old Fashioned Song
♪ ♪ ♪ You're The Cause Of It All

Song is given a very simple



JAM AT HOME

RHYTHM RECORDS

Play your own solos against the all-star rhythm backgrounds provided by the noted Nick Fatool, drums; George Van Epe, guitar; Stan Wrightman, piano; and Phil Stephens, bass. Improvise your own solos against a "beat" that rocks like Goodman's band!

It's your show when you jam with RHYTHM RECORDS. Ask for them at your favorite record or music shop today. Professional or amateur, you'll agree "It's fun to play with RHYTHM RECORDS"—The records that never get old.

If your dealer can't supply you, write direct. Address Dept. B.

CURRENT RELEASES

Title	Reverse
R101 Exactly Like You	Out of Nowhere
R102 Embraceable You	Honeydripper Blues
R103 Blue Skies	Ain't Misbehavin'
R104 Moonlight	Oh, Lady Be Good

JUST RELEASED!

R105 I'm Confessin' That I Love You	I Found A New Baby
R106 These Foolish Things	I Never Knew
R107 Rhythm Blues Slow	Rhythm Blues Jump

THAT'S SOLID!



Fidelitone Master

Each FM needle is packaged in a useful record brush

7 Big Features:

1. Finer reproduction.
2. Longer needle life.
3. Greater kindness to records.
4. Floating-point construction.
5. Horizontal and vertical shock absorption.
6. Filtered record scratch.
7. Patented self-locking insertion design.

PERMO INCORPORATED

6415 Ravenswood Ave.
Chicago 26

melodic treatment with a vocal by Michael Douglas. All has chesty-voiced Lucyann Polk doing a quieted-down version of Anita O'Day's singing—with a spot of good bassing back of the bridge. (Columbia 36989)

Vocal

Peggy Lee

!!! Linger In My Arms A Little Longer Baby
!!! Baby You Can Count On Me
Peggy Lee's Baby points up the review after Miss Stafford. Peggy doesn't have all of Stafford's technical equipment—but her singing is undeniably more acceptable emotionally. Peggy's husband Dave Barbour certainly plays pretty and melodic guitar. There's a wonderful trick second chorus double time with guitar and clary playing harmony figures while piano plays the lulls, coming back to some excellent jump time. Barbour has lost none of his feeling for delicate music. (Capitol 263)

Ginny Simms

!!! My Melancholy Baby
!!! I Live But To Love You
This is good competent singing, but it gives me no kick what so ever. There's no feeling of individuality rather one of almost over-schooling. That problem of vibrato control is still there too. You by the way is extracted from the Franck Symphony, surprising it didn't happen before. (ARA 146)

Frank Sinatra

!!! Something Old, Something New
!!! From This Day Forward
New has what sounds like an Eddie Miller tenor sax chorus between the as-usual expert throatings of Sinatra. One of his knacks seems to be the same thing Bing learned: singing a song easily without making a production out of every phrase. (Columbia 36987)

Eddy Howard

!!! She's Funny That Way
!!! The Ricketty Rickshaw Man
Howard is singing much better than he used to—less quavering and better phrasing. The ork has that old tenor-band swell back of him. (Majestic 7192)

Wilmouth Houdini

!!! The Calypso Way
!!! Gin and Coconut Water
Writer of the current Fitzgerald-Jordan rave Stone Cold Dead, Houdini gives brief instruction in the art of the calypso, including a delightful line: "Haven't you heard of Calypso Joe, love-love-love by Guy Lombardo"—that one has been worrying me for the past ten minutes. (Decca 23543)

The Dinning Sisters

!!! The Iggedy Song
!!! Love On A Greyhound Bus
Louis Jordan's reaction when he saw the lead-sheet on Song was "Oh my goodness." I agree with him—novelty songs like this probably make lots of dough and drive everybody crazy in the process. Sisters should watch their asses. They siss a little overly, shows up on Bus. (Capitol 261)

Billie Holiday

!!! What Is This Thing Called Love
!!! Don't Explain
Billie has sung better than on Love—both her tone and phrasing have been surer. But it's still far better than the mill-run stuff you usually hear. Whoever the lead alto man on the date is, he's

fine—reeds really bend. The beat is good, but the strings sound a little uneasy about the whole thing. Saxs could have been heard to better advantage too. Explain is credited to Billie and Art Herzog, the tale of the guy who can get away with murder. Billie sings it as though she means it. (Decca 23565)

Jo Stafford

!!! Cindy
!!! I've Never Forgotten
An up-tempoed version of the oldie credited to Johnny Mercer, Paul Weston, and Jo, this one has King Cole on 88, Ray Linn (trumpet), Herbie Haymer-tenor sax, and the Paul Weston ork. Cole plays some top ideas, including a key modulation so fast it's gone before you even get with it. Band's backing is really crisp. This is one time when a good singer gets crowded to the edge, her support is so good. This record should be whirling in the jukes for a long time. Forgotten points up once again that Stafford almost never makes a mistake: she phrases well, sings well, sounds well, and is a thoroughly good musician herself—and yet there is a touch of coldness in her style that keeps it from being a musical boff. (Capitol 259)

The Pied Pipers

!!! Remember Me
!!! Walk It Off
Most noticeable thing about this disc is that it is another good vocal disc from an outfit that already put out four of 'em this week. House director Paul Weston certainly keeps the musical backgrounds at a consistently high level too. Opening of Off sounds exactly like some of the things Weston did for TD. Pipers have a fine beat even if their blend gets a little sharp sometimes. (Capitol 264)

Connie Boswell

!!! Who Told You That Lie
!!! I'm Gonna Make Believe
It's either this record, or else lately Connie's inflection has been getting a touch hard. Paulette Sisters support her. (Decca 18881)

Paul Robeson

!!! Spirituals
!!! I've Heard Robeson and know the power and dignity of his voice, and the slight heaviness that is its only fault. Enlivening factor on these sides is Robeson's using of his accompa-

All Guitarists Should Own This Record

By George Barnes and Red Varner
G MINOR SPIN... SWOON OF A GOON

A recording of two original numbers for two guitars—an innovation in modern guitar style, written and arranged by GEORGE BARNES—played on Electric Spanish Guitars by BARNES and ERNEST (RED) VARNER.

MILTON G. WOLF Record No. 1219 \$1.50 (Add 25c for postage and handling—35c west of Rockies)

TWO-GUITAR ARRANGEMENT OF G MINOR SPIN... SWOON OF A GOON

Written and arranged as played on Electric Spanish Guitars by George Barnes and Ernest (Red) Varner on Milton G. Wolf Record No. 1219. Scored exactly as recorded by George Barnes.

PRICE... \$1.00 (Add 10c for postage and handling)
MILTON G. WOLF
1220 Kimball Bldg. Chicago 4, Ill.

nist Lawrence Brown as a vocal foil on several occasions. (Columbia Album M610)

Novelty

Bob Hope

!!! I Never Left Home

A collection of eight sides, two of each dedicated to one of the four services, Hope makes these count with his real humor, his timing, and his obvious sincerity with the serious pitches that close each group. Especially noteworthy is his ability to get the gags which the guys themselves used: anything which spoofed the particular branch they were in. Prize item: "Bar-racks: two thousand cots, separated by individual crap games." (Capitol CD 26)

Orson Welles

!!!! No Man Is An Island

"A collection of speeches on the interdependence of man" reads the puff. And there is no doubting the album's effectiveness. Reading Donne's For Whom The Bell Tolls from whence comes the album's title or the Gettysburg Address, Welles is a ham—but a very

HOT JAZZ FANS! CHECK THESE FAST SELLING ALBUMS

- STELLA BROOKS BLUES ALBUM—Joe Sullivan, Frank Newton, Sidney Bechet, George Brunies, George Wettling, Jack Lesberg, WEST END, AS LONG AS I LIVE: ST. LOUIS BLUES, JAZZ ME BLUES; I'M A LITTLE PIECE OF LEATHER, I'LL NEVER BE THE SAME. 3-12" records—\$3.41
- FIVE FEET OF SWING ALBUM—BOB CROSBY & HIS ORCHESTRA, South Rampart Street Parade, Dogtown Blues, DORSEY BROTHERS' ORCHESTRA, Solitude, Weary Blues, JIMMY DORSEY & HIS ORCHESTRA, Song of the Boatman, I Cried for You, GLEN GRAY & CASA LOMA ORCHESTRA, Sleepy Time Gal, Drifting Apart, CHICK WEBB & HIS ORCHESTRA, featuring Ella Fitzgerald, I Want to Be Happy, Hallelujah, 5-12" records—\$4.85
- ESQUIRE'S ALL AMERICAN JAZZ ALBUM—Louis Armstrong, Don Byas, Duke Ellington, Jimmy Hamilton, Johnny Hodges, Chubby Jackson, Red Norvo, Remo Palmieri, Charlie Shavers, Billy Strayhorn, Directed by Leonard Feather, LONG LONG JOURNEY, SNAFU, THE ONE THAT GOT AWAY, GONE WITH THE WIND. 2-12" records—\$3.15
- MARY LOU WILLIAMS ORIGINALS ALBUM—Man I Love, How High the Moon, Blue Skies, These Foolish Things, Cloudy Monday, 3-10" records—\$3.41
- NEGRO FOLK SONGS ALBUM—Sung by LEAD BELL, King of 12-string guitar, 18 songs, BAD MEN, BAD WOMEN, SPIRITUALS, COUNTRY DANCES, COW-BOY SONG, 3-12" records—\$5.60
- JAZZ AT THE PHILHARMONIC ALBUM (No. 1)—Garland Finney, Red Callender, Ulysses Livingston, Joe Guy, Illinois Jacquet, Howard McGhee, Charles Ventres, Willie Smith, HOW HIGH THE MOON (3 parts), LADY BE GOOD (3 parts), 3-12" records—\$4.04
- JAZZ AT THE PHILHARMONIC ALBUM (No. 2)—Lester Young, Howard McGhee, Charlie Parker, Arnold Ross, Willie Smith, Al Killian, Les Young, Billy Wagner, etc. BLUES FOR NORMAN (Grants), I CAN'T GET STARTED, 2-12" records—\$4.04
- BOOGIE AT THE PHILHARMONIC ALBUM, MEADE LUX LEWIS—Boogie Blues (3 sides), Honky-Tonk Train Blues, 2-10" records—\$2.89
- GEMS OF JAZZ ALBUM (Vol. 1)—Mildred Bailey, Jess Stacy, Joe Marshall, Bud Freeman, Bobbi Hackett, etc. SQUEEZE ME, FEATHERED LAMENT, TILLIE'S DOWN TOWN NOW, WHAT IS THERE TO SAY, etc. 6-10" records—\$3.95
- GEMS OF JAZZ ALBUM (Vol. 4)—Benny Carter, Fletcher Henderson, Coleman Hawkins, etc. STAR DUST, LOST IN A FOG, NAGASAKI, NIGHT LIFE, SOMEBODY LOVES ME, etc. 6-10" records—\$3.95
- GEMS OF JAZZ ALBUM (Vol. 5)—Art Hodes, Jimmy Noone, Jimmy McPartland, etc. LIBERTY INN DRAG, INDIANA, WAY DOWN YONDER IN NEW ORLEANS, SWEET GEORGIA BROWN, etc. 5-10" records—\$3.41
- BUNK JOHNSTON NEW ORLEANS JAZZ ALBUM—When the Saints Go Marching In, Snag It! A Clever Walk With Thee, High Society; Darktown Strutters' Ball, Sister Kate; One Sweet Letter From You, Franklin St. Blues. 4-10" records—\$4.20

Check Albums Wanted. Mail Entire Ad 300 Prospect Ave. Cleveland 15, Ohio Please Ship To: NAME ADDRESS CITY STATE Add 25c for packing. In Ohio add 3% Sales Tax. I ENCLOSE CHECK OR MONEY ORDER SEND C. O. D.

extraordinary one. I am a little stunned at Decca's putting this album out, along with a really brilliant booklet written by Norman Cousins, editor of the Saturday Review of Literature. Believe me, these are sides worth hearing; having, and pondering. (Decca Album 439)

Al Goodman

!!! The Girl That I Marry—Who Do You Love I Hope
!!! Moonshine Lullaby—I Got The Sun In The Morning

This is another of these 12 inches which, by its trick label and artist setup beats the regular OPA price. Goodman gives them usual show treatment, though the arrangements are only so-so. Best vocal on the sides is Audrey Marsh's on Lullaby. (Victor 46002)

RECORDS BY MAIL FROM EMERALD

- Cement Mixer; Scorching With the Sade—Slim Gaillard—79c
- Along the Navajo Trail; Good, Good, Good—Bing Crosby-Andrew Sisters—79c
- As Time Goes By; Knock on Wood (from Casablanca)—Dorothy Wilson—79c
- Templation; Skip to My Lou—Gordon Jenkins—79c
- Cocktails for Two; Sugar—Maurice Rocco—79c
- I Got Love for Sale; My Gals a Jockey—Joe Turner—79c
- You Call It Madness; Tell Me Pretty Baby—Billy Eckstine—\$1.05
- The Hop; Baby Won't You Please Come Home—Slim Gaillard—79c
- I D. Boogie Woogie; Lover—Jimmy Dorsey—53c
- Mama; If Somebody's Gonna Break My Heart—Phil Brito—53c
- Atlanta C. A.; Coax Me a Little Bit—Andrew Sisters—53c
- Route 66; South America Take It Away—Bing Crosby-Andrew Sisters—79c
- Polonaise; Voodoo Moon; Carmen—Carmen Lundy—53c
- Boogie Woogie Baby; Tiger Rag—Parky Freeman—79c
- Frim Fram Sauce; Come to Baby—King Cole Trio—53c
- Blue Skies; Dark Eyes—Les Paul Trio—79c
- Coquette; I Cover the Waterfront—Johnny Green—79c
- Embraceable You; Star Dust—Percy Faith—53c
- Alouise; Beat Out Dat Rhythm on a Drum—Kitty Carlisle-Russ Morgan—79c
- I'll Be Yours; Just to Know You Love Me—Juan Sabon—\$1.05
- Beat the Beguine; Star Dust—Clifford Lang—\$1.05
- I Can't Get Started—I Don't Know Why—Hoagy Carmichael—79c
- The Roof Blues; If I Could Be With You—Wingy Manone—79c
- Illinois Stomp; Ladies Lullaby—The Jacques Rabbits—79c
- At the El Gratto; Nonchalant Man—Earl Hines—79c
- If You Only Knew; He Didn't Ask Me—Jimmy Dorsey—53c
- Girl of My Dreams; Remember Me—Bing Crosby—53c
- Tween Eyes; The Breeze and I—Jimmy Dorsey—53c
- Hey Ba Ba Re-Bop; Slide Ham—Lionel Hampton—53c
- Bumble Boogie; Sepulveda—Alvin Rey—53c
- My Fickle Eye; Wherever There Is You—There Is Me—Betty Hutton—53c
- Siboney; Hasta Manana—Bing Crosby and Xavier Cugat—79c
- Merry Is Root of All Evil; Johnny Fedora—Andrew Sisters-Guy Lombardo—79c
- St. Louis Blues; Blues in the Night—Larry Adler—79c

- King Cole Trio; What Can I Say; This Way Out; I Don't Know Why; To a Wild Rose; I'm Through With Love; I Know That You Know It; In the Mood for Love; Look What You've Done to Me. Complete—\$2.85
- The Blues; Twilight Time; Barcarole; Star Dust; Girl of My Dreams; Once in a While; Who's Sorry Now; Complete—\$3.15
- Danny Kaye; Let's Not Talk About Love; Minnie the Moocher; Fanning; Fairy Pipers; Anatomy of Paris; Babette and the Bromide; Dinah; Elton; Complete—\$2.80
- Frank Sinatra; You Go to My Head; I Don't Know Why; These Foolish Things; Ghost of a Chance; Why Shouldn't I; Try a Little Tenderness; Someone to Watch Over Me. Complete—\$2.60
- Omer Simon Trio With James P. Johnson; Harlem Nights; Lorraine-Bloss; Bandana Day; Croole Lullaby; \$2.80
- Waller on the Ivories; Rockin Chair; Georgia on My Mind; You for Two; I Ain't Got Nobody; Basin Street Blues; Koppie! Out of Mischief Now; Vipers Drag; Handful of Keys. Complete—\$2.60
- King Cole Trio; Sweet Lorraine; Embraceable You; Man I Love; Body and Soul; What Is This Thing Called Love; Paper Moon; Easy Little Blues; Complete—\$2.80
- Boogie by Bob Westley; B Flat Boogie; This Thing Called Boogie; Bobbie Boogie; Boogie the Boogie; Door Blow Boogie; Riff Raff Boogie. Complete—\$3.15
- Jazz at the Philharmonic Volume 1, Complete \$3.65, Volume 2, Complete—\$3.40
- Jimmy Dorsey; Brazil; Green Eyes; The Blues and 14. Complete—\$3.40
- In My Heart; At the Crossroads; Amapolita. Complete—\$2.60
- Story of Jazz Vol. 1: The Bold Stride—\$4.48, Vol. 2: The Golden Era—\$4.48, Vol. 3: Then Came Swing—\$4.48, Vol. 4: This World Awaits—\$4.48
- Fats Waller Favorites; Honeysuckle Blues; Fats Waller; Ain't Misbehavin'; Wild Thing; The Joint Is Jumpin'; I Can't Give You Anything But Love; Two Steezy People; The Minor Drag. Complete—\$2.80

A 25c Charge—On Orders Less Than \$3.00 for Packing.

Emerald Record Shoppe
1531 Milwaukee Ave. Chicago 22, Ill.

LARGEST STOCK IN U.S.A. "HARD TO GET" RECORDS We Ship Around the Corner or Around the World

- Boyd Meets Stravinsky; I Only Have Eyes for You—Boyd Raeburn—\$1.05
- Tanalectory; Forgetful—Boyd Raeburn—\$1.05
- Talkin' Back; The One That Got Away—Slam Stewart—\$1.05
- Dorin; How Haw—Slam Stewart—\$1.05
- She's Funny That Way; How Am I to Know—Billie Holiday—\$1.05
- I Ain't Gonna Give Nobody None of My Lovin'; Ballin the Jack—Eddie Condon All Stars—\$1.05
- One O'Clock Jump; Three O'Clock in the Morning—Don Byas All Stars—79c
- Harvard Blues; Boogie On St. Louis Blues—Erskine Butterfield—79c
- Super Session; Melody in Swing—Don Byas—79c
- Tiger Blues; Exactly Like You—The Three Flames—79c
- Hamp's Boogie Woogie; Chop Chop—Lionel Hampton—53c
- Andy's Boogie; Baby You Can Count on Me—Charlie Barnett—53c
- Air Mail Special (Part 1 & 2); Lionel Hampton—53c
- Legalize My Name; It's a Woman's Prerogative—Pearl Bailey—53c
- Rattle and Roll; On the Aloha—B. Goodman—53c
- Rhythm Cocktail; R. M. Blues—Roy Milton's Solid Senders—\$1.05
- Sophisticated Lady; Dot's My Baby—J. Guarneri, D. Byas, etc.—\$1.05
- Armand the Groove; I'd Do Anything for You—J. Guarneri Quartet—\$1.05
- She's Funny That Way; D.D.T.—Mary Lou Williams Stars—79c
- The Walk; Heard But Not Seen—J. C. Heard & Cafe Society Stars—79c
- Rockin' at Ryans; YOU'D Be Frantic Too—Hot Lips Page—\$1.05
- Four O'Clock Drag; Three Little Words—Kansas City Six—\$1.05
- Piper's Junction; All Through the Night—Art Mooney—\$1.05
- Till the Real Thing Comes Along; Rocks in My Bed—Johnny Moore—\$1.05
- One O'Clock Boogie; Bumble Boogie—Jimmy Mundy—\$1.05
- Race Track Blues; You Are My First Love—Johnny Moore—\$1.05
- After You've Gone; It's Only a Paper Moon—Lester Young—\$1.05
- Swing Easy; There's No One But You—T. Dorsey—53c
- No Variety Blues; Whatta You Gonna Do—Lester Armstrong—53c
- What Is This Thing Called Love; Don't Explain—Billie Holiday—79c
- Down the Road a Piece—Ray McKinley—53c
- Dinah; Take Five—Sam Donahue—53c
- Little Eva; You Ain't Such a Much Cousin—Joe—79c
- Mellow Mama Blues; My Lovin' Papa—Dinah Washington—\$1.05
- Drum Stamp; Confessin—Lionel Hampton—53c
- Look Out; Metronome All Stars—12"—\$1.05
- The Sad Sack; The Grabtown Grapple—Art Shaw—53c
- Let the Crazy—Billie Holiday—Harry "Red" Allen—53c
- Opus No. 1—Tommy Dorsey—53c
- King Porter; Sometimes I'm Happy—B. Goodman Quartet—53c
- Sing Sing Sing—B. Goodman, G. Grupa, etc.—12"—79c
- Cow Cow Boogie; F. Slack & E. M. Morris—53c
- m m m; Just a Baby's Prayer at Twilight—B. Carter—53c
- Salt Lake City Bounce; Juice Head Baby—Cootie Williams—53c
- Robinhood; Angelina—L. Prima—79c
- Body and Soul; Nobody's Sweetheart—J. Guarneri—79c
- Blue Garden; Somebody's Gotta Go—Cootie Williams—53c
- Yerna—Boyd Raeburn—\$1.05
- Swing Angel—B. Goodman—53c
- All the Cats Join In—B. Goodman—53c
- Only a Paper Moon—B. Goodman—53c
- Crazy Rhythm—Harry James—53c
- Gotta Be This or That (Part 1 & 2)—B. Goodman, Slam Stewart, Red Norvo, etc.—53c
- Love Me or Leave Me; Exactly Like You Do—B. Goodman Quartet—53c
- Perfidio; Raincheck—D. Ellington, J. Hodges—53c
- The Mooche; Mood Indigo—D. Ellington—53c
- China Stamp; Hamp's Rhythm—L. Hampton—53c
- Honeysuckle Rose; The Blues—T. Dorsey, B. Berrigan, Fats Waller—53c
- A Kiss Goodnight; Benny's Coming Home on Saturday—E. Fitzgerald—53c
- The Frim Fram Sauce; You Won't Be Satisfied—L. Armstrong, E. Fitzgerald—79c
- Little Jazz Boogie; Embraceable You—Roy Eldridge—79c
- Jimmy Dorsey's Boogie; Lover—J. Dorsey—53c
- Your Socks Don't Match; My Baby Said Yes—Louis Jordan—79c
- Blues; Please Don't Talk About Me When I'm Gone—Eddie Heywood—79c

Columbia MUSIC STORE

53 Clinton Ave. S., Rochester 4, N. Y.
Please ship the records checked above to:
Name _____
Address _____
City _____ Zone _____ State _____
I enclose ☐ check ☐ money order ☐ ship C. O. D.
25-cent packing charge on orders under \$3.00 only. Payment in advance necessary for shipment outside U. S. A.

CIRCLE—new releases
"MARCHING JAZZ"
An album of stirring street parade jazz by the ORIGINAL ZENITH BRASS BAND
Recorded in New Orleans—SET S-1
Three 10" records in descriptive album, \$3.65 plus tax
Also released: J-1011
MR. FREDDY'S RAG and CHESTNUT STREET BOOGIE
Piano Solos by J. H. (Mr. Freddy) SHAYNE—
Single 10 inch record, \$1.00 plus taxes
CIRCLE SOUND, INC. 38 East 4th Street New York 3, N. Y.

Where the Bands Are Playing

EXPLANATION OF SYMBOLS: b—ballroom; h—hotel; nc—night club; r—restaurant; t—theater; c—country club; CRA—Consolidated Radio Artists, 30 Rockefeller Plaza, NYC; FB—Frederick Bros. Music Corp., RKO Bldg., NYC; MG—Moe Gale, 48 West 48th St., NYC; GAC—Garcia Music Corp., 745 Fifth Ave., NYC; HFO—Harold F. Oakes, 424 Madison Ave., NYC; SZA—Stanford Zuckerman Agency, 501 Madison Ave., NYC; WMA—William Morris Agency, RKO Bldg., NYC.

Anthony, Ray (Elitch's Gardens) Denver, Colo., Clang, 7/11, nc
Abbott, Dick (Spur Inn) Karnak, Ill., nc
Allen, Red (Kelly's Stables) NYC, nc
Arns, Desi (Copa Cabana) NYC, nc
Auld, George (El Grotto) Chicago, Clang, 8/1.

Barron, Blue (Edison) NYC, b
Bardo, Bill (Peony Park) Omaha, Nebr., 7/2-3, b
Barnet, Charlie (Aquarium) NYC, nc
Basse, Count (On Tour) MG
Beneke, Tex (Sherman) Chicago, Omg, 7/6, h
Bishop, Billy (Dutch Mill) Delavan, Wis., Clang, 7/7, nc; (Melody Mill) Riverside, Ill., Omg, 7/12, nc
Bothwell, Johnny (Centennial Terrace) Sylvania, Ohio, Omg, 7/12, nc
Bradshaw, Tiny (On Tour) MG
Brandwynne, Nat (Biltmore) NYC, h
Brewer, Teddy (Antlers) Colorado Springs, Colo., h
Brooks, Randy (Howard) Washington, D. C., Clang, 7/4, t; (Centennial Terrace) Sylvania, Ohio, 7/6-11, nc
Buase, Henry (Avadon) Los Angeles, Clang, 7/16, b
Byrne, Bobby (Lakeside Park) Denver, Colo., 7/5-18, nc

Caceres, Emilio (Club Cabana) San Antonio, nc
Calloway, Cab (Zanzibar) NYC, nc
Carle, Frankie (Palladium) Hollywood, b
Carter, Benny (Swing) Los Angeles, Clang, 7/8, nc
Cavallaro, Carman (Astor) NYC, Clang, 7/8, h
Claridge, Gay (Chez Paree) Chicago, nc
Coleman, Emil (Mocamba) Los Angeles, Cal., Omg, 7/9, nc
Cool, Harry (Glen Island Casino) New Rochelle, N. Y., nc
Cossa, Chris (Lo Cablin) Armonk, N. Y., nc
Courtney, Del (Blackhawk) Chicago, nc
Cugat, Xavier (Meadowbrook) Culver City, Cal., Clang, 7/8, nc
Cummins, Bernie (Walled Lake Casino) Walled Lake, Mich., Clang, 7/11, nc

Davidson, Cec (Rio Cabana) Chicago, nc
Davis, Johnny "Seat" (Plantation) Houston, Texas, 7/1-14, nc
Donahue, Al (Plantation) Dallas, Tex., Clang, 7/6, nc
Donahue, Sam (Roseland) NYC, b
Dorsey, Jimmy (Edgewater Beach) San Francisco, Cal., 7/3-6, b
Dorsey, Tommy (On Tour) MCA
Dowell, Saele (Bill Green's Casino) Pittsburgh, Pa., Omg, 7/12, nc
Dunham, Sonny (On Tour) GAC

Eckstine, Billy (Sudan) NYC, Clang, 7/11, nc
Eldridge, Roy (On Tour) FB
Elgart, Les (Seaside Park) Virginia Beach, Va., b
Ellington, Duke (Orpheum) Los Angeles, 7/2-8, t

Fairbanks, Mal (Bustle & Saddle) Groton, Mass., nc
Fields, Herbie (Rustic Cabin) Englewood, N. J., nc
Fisher, Buddy (Trianon) Philadelphia, b
Foster, Chuck (New Yorker) NYC, h

Glenn, Henry (Rainbo Rendezvous) Salt Lake City, b
Gillespie, Dixie (Apollo) NYC, Clang, 7/4, t
Goodman, Benny (NBC) NYC
Gray, Glen (Hamid's Pier) Atlantic City, N. J., 7/7-18, b

Hayes, Sherman (Bismarck) Chicago, h
Hampton, Lionel (Band Box) Chicago, nc
Hawkins, Erskine (Strand) NYC, Clang, 7/11, t
Henderson, Fletcher (DeLia) Chicago, nc
Herbeck, Ray (Peabody) Memphis, Tenn., h
Herman, Woody (Orpheum) Los Angeles, Cal., 7/9-15, t
Hines, Earl (On Tour) WM
Howard, Eddy (Forest Park Highlands) St. Louis, Mo., Clang, 7/13, nc
Hudson, Dean (Old Orchard Pier) Old Orchard, Me., 7/2-8, b
Hummel, Bill (Jackson Casino) Ocean City, Md., b
Hutton, Ina Ray (On Tour) JG

International Sweethearts of Rhythm (On Tour) FB
Irwin, Gene (Chin's) Cleveland, r

James, Harry (Convention Hall) Asbury Park, N. J., Clang, 7/4, b; (Steel Pier) Atlantic City, N. J., Omg, 7/14, b
Johnson, Buddy (On Tour) MG
Jones, Don (Washington Inn) Mamaronck, N. Y., nc
Jordan, Louis (Royal) Baltimore, Md., 7/4-11, t; (Howard) Washington, D. C., 7/12-18, t

Kenton, Stan (Meadowbrook) Culver City, Cal., Omg, 7/9, b
King, Henry (Aragon) Chicago, b
Kirk, Andy (On Tour) JG
Krupa, Gene (Oraniti's Casino) Somers Pt., N. J., Clang, 7/6, nc; (Convention Hall) Asbury Park, N. J., 7/13, b

LaBrie, Lloyd (Delavan Gardens) Delavan, Wis., 7/2-15, nc
LaSalle, Dick (Beverly Country Club) New Orleans, Omg, 7/2, nc
Lawrence, Elliot (Pennsylvania) h
Leonard, Ada (Colosimo) Chicago, h
Lopez, Vincent (Taft) NYC, h
Lewis, Ted (Latin Quarter) NYC, Omg, 7/8, nc
Lombardo, Guy (Waldorf) NYC, h
Lombardo, Victor (Ross Fenton Farms) Asbury Park, N. J., nc

Long, Johnny (Eastwood Gardens) Detroit, Mich., Omg, 7/12, nc
Luncheon, Jimmie (Trianon) San Francisco, 7/2-8, b

Martin, Freddy (Ambassador) Los Angeles, Cal., h
Mason, Sully (On Tour) FB
Masters, Frankie (Pleasure Pier) Port Arthur, Tex., 7/1-7, b
McGuire, Betty (Iriquois Gardens) Louisville, Ky., nc
McIntyre, Hal (Meadowbrook) Cedar Grove, N. J., Omg, 7/2, nc
McKinley, Ray (Million Dollar Pier) Atlantic City, N. J., 7/1-7, b
Millinder, Lucky (On Tour) MG
Monroe, Vaughn (The Meadows) Framingham, Mass., Clang, 7/4, nc; (Convention Hall) Asbury Park, N. J., Omg, 7/14, b
Morgan, Russ (Biltmore) Los Angeles, Cal., h

Nagel, Freddy (On Tour) MCA
Nixon, Nix (Waldameer) Erie, Pa., b

Oliver, Eddie (Trocadero) Los Angeles, Cal., nc

Palmer, Jimmy (On Tour) WM
Pastor, Tony (Steel Pier) Atlantic City, N. J., 7/7-13, b
Pearl, Ray (On Tour) FB
Pett, Emilie (Versailles) NYC, nc
Priden, Hal (Rio Del Mar) Monterey Bay, Cal., h
Prima, Louis (Casino Gardens) Ocean Park, Cal., b
Podney, Ted (Summer Gardens) Port Dover, Ont., b

Reichman, Joe (Roosevelt) NYC, h
Reid, Don (Melody Mill) Riverside, Ill., Clang, 7/7, b; (Dutch Mill) Delavan, Wis., 7/8-14, nc
Reisman, Leo (Statler) Boston, 7/1-14, h
Robbins, Ray (Peabody) Memphis, h
Ruhl, Warner (Breezy Point Lodge) Piquette Lakes, Minn., b

Saunders, Red (Garrick) Chicago, nc
Scott, Raymond (Paramount) NYC, t
Sherock, Shorty (On Tour) GAC
Sherwood, Bobby (Jantzen's Beach Park) Portland, Maine, Clang, 7/8, b; (Cedar Pt.) Cedar Pt., Ohio, Omg, 7/12, b
Spirak, Charlie (Eastwood Park) Detroit, Mich., Clang, 7/11, nc
Steele, Ted (Palace) San Francisco, Cal., Clang, 7/8, h
Stewart, Rex (Aquarium) NYC, r
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (Palmer House) Chicago, h
Stump, Bob (Surf Club) Virginia Beach, Va., Clang, 7/8, nc
Stuart, Nick (Last Frontier) Las Vegas, Nev., h
Sues, Leonard (Ciro's) Hollywood, Omg, 7/8, nc
Sydney, Curt (Nataratorum Park) Spokane, Wash., Clang, 7/14, b

Teagarden, Jack (Sea Girt Inn) Sea Girt, N. J., Clang, 7/18, nc
Therrell, Claude (Steel Pier) Atlantic City, N. J., Clang, 7/5, b; (Palace) Youngstown, Ohio, 7/8-10, t; (Circle) Indianapolis, Ind., 7/11-17, t
Towne, George (Pelham Heath Inn) Bronx, N. Y., nc
Tucker, Orrin (Stevens) Chicago, h

Van, Garwood (Arrowhead Springs) Arrowhead, Calif., h
Vaughn, Buddy (Riverside Club) Casper, Wyo., nc
Vincent, Lee (American Legion) Glen Lyon, Penna., b

Wald, Jerry (Cedar Pt.) Sandusky, Ohio, 7/5-11, b
Waples, Bud (Hillcrest Beach Club) Virginia Beach, Va., nc
Watters, Lu (Dawn Club) San Francisco, nc
Weeks, Anson (Sky Club) Chicago, Clang, 7/7, nc
Weems, Ted (Lake Club) Springfield, Ill., 7/9-14, nc
Welch, Bernie (Eagle's Club) Lima, O., Clang, 8/10, nc
Welt, Lawrence (Aragon) Ocean Park, Cal., b
Wiggins, Eddie (Brass Rail) Chicago, Clang, 7/7, nc
Williams, Cootie (Earle) Phila., Pa., Clang, 7/4, t
Williams, Griff (Mark Hopkins) San Francisco, b
Wilson, Gerald (On Tour) FB
Winalow, George (O. Henry) Willow Springs, Ill., b

Learn POPULAR PIANO
JAZZ—SWING—BOOGIE
RIGHT AT HOME
—this Easy Way
CAVANAUGH'S
Complete Course in one BIG BOOK
Only \$10.00
4-DAY TRIAL
Over 100 pages—revealing professional secrets
—and crammed with novel, sparkling new ideas—200
Bass Lines, 400 Sizzling Breaks, 105 Professional
Introductions and Endings. Compiled by famous
Cavanaugh authorities on modern piano playing.
EASY FOR BEGINNERS—Instructions start from
scratch and progress step by step. Included is
complete instruction Manual.
4-DAY TRIAL—If you're not delighted with this
book after 4 days' trial, return it and get your
money back.
ORDER TODAY! This NEW EDITION is for
those who desire the finest. Price \$10 complete.
Order yours now! Postpaid and insured anywhere.
Or send for FREE PAMPHLET, CAVANAUGH PIANO
SCHOOL, 478 Fifth Ave., Dept. G New York 17, N.Y.

Key Spot Bands

AQUARIUM, New York—Charles Barnett

BAND BOX, Chicago—Lionel Hampton

EL GROTTTO, Chicago—George Auld

MEADOWBROOK GARDENS, Culver City, Cal.—Xavier Cugat; Stan Kenton, Omg, 7/9

MEADOWBROOK, Cedar Grove, N. J.—Hal McIntyre, Omg, 7/2

MISSION BEACH, San Diego, Cal.—Louis Prima; Tiny Hill, Omg, 7/9; Frankie Carle, 7/23-25; Stan Kenton, Omg, 7/26

PALLADIUM, Hollywood—Frankie Carle; Les Brown, Omg, 7/23

PENNSYLVANIA HOTEL, New York—Elliot Lawrence

ROSELAND BALLROOM, New York—Sam Donahue

SHERMAN HOTEL, Chicago—Alvino Rey; Tex Beneke, Omg, 7/5

STEVENS HOTEL, Chicago—Orrin Tucker

ZANZIBAR, New York—Cab Calloway

Ella Mae Morse Doing A Single

Hollywood—Ella Mae Morse, headlined as "Cow Cow Boogie Girl," is doing stint as single at the Band Box, West Hollywood nitery. She's backed by two-piano team, regulars at Band Box, of George Tibbles and Lou Marcus.

M. GRUPP

World-renowned teacher of BRASS INSTRUMENTS
Specialist in teaching "Natural Wind-Instrument Playing" and in eliminating playing difficulties and complexes
TOMMY DORSEY: "I hail Mr. Grupp as the outstanding teacher."
HARRY JAMES: "In my opinion, Mr. Grupp is without equal as a teacher."
JIMMY DORSEY: "Grupp psychology on wind-teaching is the most logical."
OUT-OF-TOWNERS!
Information on "out-of-towners course" mailed. Invaluable to wind-players.
Only Book of Its Kind!
"The First Guide to Natural Wind-Instrument Playing" by M. Grupp. Extremely Constructive to Professionals and Students. \$3.75.
WANT TO TEACH?
Information on "how to adopt the M. Grupp system of instruction and teach it in your vicinity" mailed.
Grupp Music Studios
717 7th Ave., N. Y. C. BRyant 9-9256

MUSICIANS' HANDBOOK

STANDARD DANCE MUSIC GUIDE
A Classified and Alphabetical List of the Best and Most Popular Standard Foxtrots, Waltzes, Show Tunes, Rumbas, etc. [36 Headings, over 2000 Titles, with Original Keys & Starting Notes]. Plus, A Handy Fake List & Song Reminder of Top Tunes. Covers the Whole Field of Popular Music.
SEND FOR YOUR COPY TODAY
(5 Copies for \$2.00)
A RAY DE VITA
150 Knickerbocker Avenue, Brooklyn, N. Y.
Or See Your Local Music Dealer

SWING PIANO TRICKS!

Axel Christensen's bi-monthly Bulletin contains novel breaks, fill-ins, boogie effects and tricky embellishments for 8 of the best hit songs. Send 25 cents, stamps or coin, for latest issue. 10 consecutive issues, \$2. Mention, if piano teacher.
Axel Christensen Studios
21 Kimball Hall Bldg. CHICAGO 4, ILL.

HIGHEST RATED IN UNITED STATES

MUSIC PRINTERS AND ENGRAVERS
SINCE 1908
WORK DONE BY ALL PROCESSES
ESTIMATES GLADLY FURNISHED
ANY PUBLISHED OUR REFERENCE
RAYNER DALHEIM & CO.
2054 W. LAKE ST. CHICAGO

Popular Band Leader and Vocalists Photographs

Seven beautiful glossy photos of your favorite Band Leaders also 8 by 10 ready to frame—for only \$1.00. Send list of leaders wanted including second choice, with \$1.00 in cash or money order plus 10¢ for mailing and handling—or 25¢ in stamps or coin for one sample photo.

KIER'S BOOK HOUSE

1143 Avenue of the Americas (8th Ave.), New York City (10)

EQUIP YOUR ORCHESTRA WITH MANUS A-JUST-ABLE COVERS

STRONG, LASTING, ECONOMICAL
They Look Snappy on the Stand
Dance Size 7½x11 3-inch Back, 40¢ each
Dance Size 7½x11 4-inch Back, 50¢ each
Manuscript Size 10x12, 3-inch Back 70¢ each
Symphony Size 11x14, 3-inch Back 80¢ each
Instrument Labels—FREE
ALFRED MUSIC CO., 145 W. 43rd St., N.Y.

WALTER "Foots" THOMAS

Teacher of Saxophone (formerly with Cab Calloway)

Special instructions for improvising and "Ad Lib" playing

CORRESPONDENCE COURSES IN IMPROVISATION NOW AVAILABLE

For details write to:
117 W. 48th St., Suite 42
New York, New York
Tel: Bryant 9-9760
Every Monday:
Philadelphia, Pa.
ALBERT A. KNECHT
24 So. 15th St.
Tel. Rittenhouse 6141 for appointments

SONGWRITERS

Your Song Recorded—
Vocal & Piano—\$5
Vocal-Piano-Drums & Trumpet—
10 inch—\$8
Music Printed—\$10.00 up
Piano Vocal Arrangements—Catalog (Stamp)
URAB-DB 345 West 34th St. New York 1, N. Y.

THE SCHILLINGER SCHOOL OF MUSICAL COMPOSITION

David Holguin, Director

FINE ARTS BUILDING 410 South Michigan Ave. Chicago, Illinois Tel. WEB. 2967

Donald S. Reinhardt's SCHOOL OF THE PIVOT SYSTEM

FOR ALL BRASS INSTRUMENTS
Home Office: Presser Building, 1714 Chestnut St., Phila. 3, Penna. (Rittenhouse 7824)
BOSTON WASHINGTON

"BUILT-TO-FIT" MOUTHPIECES

Trumpet, Trombone

Trying to find a suitable mouthpiece by methods commonly employed is like searching for a needle-in-a-haystack—HARDLY ONE CHANCE IN A MILLION OF FINDING IT! Now it is possible, necessary, and EASY to have the right mouthpiece. But to keep on trying the old way, the guessing way, the "needle-in-a-haystack" way, one will never find it.

The new way, the BETTER way, is the BUILT-TO-FIT way, which is simple, accurate, and eliminates the "guessing way." You don't want to still be looking for that suitable mouthpiece TWENTY YEARS from now, do you? Then send me a postal card asking for information on "BUILT-TO-FIT" mouthpieces—IT IS FREE! Develop you embouchure the "BUILT-TO-FIT" way.
Harry L. Jacobs, 2943 Washington Blvd., Chicago 12, Ill.
Phone Nevada 1057

SONGWRITERS

HAVE YOUR SONGS RECORDED AT LOW RATES

One song on one side of a 10 inch metal base record with piano and vocal.....\$3.00
Both sides recorded with piano and vocal for only.....\$5.00

MALLORY RECORDING COMPANY
2255 DEWEY AVE. ROCHESTER 13, N. Y.

Increase Your Income by Studying.....

ARRANGING

You can't learn arranging from books, but you can become proficient by enrolling for our Modern Home Study Arranging Course which teaches you duet, trio and four-way writing—how to orchestrate passing tones, arrangement routine and scores of unusual, modern effects. Your work is actually examined, corrected and commented upon by the author himself. All "big name" arrangers have had to acquire the knowledge we offer. Clip coupon, check courses which interest you, and mail it today.

MAIL COUPON FOR CATALOG AND FREE SAMPLE LESSONS
☐ Dance Band Arranging ☐ Harmony ☐ History of Music ☐ Advanced Composition
☐ Piano, Beginner ☐ Piano, Teacher's Normal ☐ Violin ☐ Cornet-Trumpet
☐ Advanced Cornet ☐ Clarinet ☐ Saxophone ☐ Guitar ☐ Mandolin ☐ Voice
☐ Ear Training & Sight Singing ☐ Choral Conducting ☐ Public School Music
Name.....
Address.....
City & State.....
Have you studied harmony?..... Would you like to earn degree,
Bachelor of Music?..... Age?.....
UNIVERSITY EXTENSION CONSERVATORY
Suite U-397, 765 Oakwood Boulevard, Chicago 15, Ill.

CLASSIFIED
Fifteen Cents per Word—Minimum 10 Words
25c Extra for Box Service
(Count Name, Address, City and State)

CENSORSHIP
All advertising copy must pass the rigid censorship which has constantly protected Down Beat readers against the unworthy.

FOR SALE

WE HAVE A COMPLETE LINE of reconditioned guaranteed first-line band and orchestra instruments ready for immediate delivery. We will pay outright cash or take your old instrument in trade for another instrument. Highest prices are offered for instruments, and if not satisfied, we return your instrument at our expense. Write us for further details. **MEYER'S MUSICAL EXCHANGE CO.**, 454 Michigan, Detroit 18, Michigan.

CONNETTS, TRUMPETS, trombones, mellophones, baritone, French horns, tubas, euphoniums, saxophones (no tenors) etc. Write for bargain list and specify instrument in which you are interested. **NAPPE MUSIC HOUSE**, 6531 N. Rockwell St., Chicago 45, Ill.

ACCORDIONS—Milano 48 Bass, white finish, and one 120 Bass, white finish. Like new! J. Tryonis, 5025 S. Maplewood, Chicago 32.

ACCORDION—Jet black, 140 basses, one shift, 44 piano keys, 2 shifts. Excellent condition. Like new! Wilton Hars, 337 Clay St., Reno, Nevada.

WANT A NEW PIANO, instrument drums, guitars! Huge stock. Write for what you are interested. **HARMONICA and soloists. HARMONICA MUSIC STORE**, 170 South Main, Marion, Ohio.

BARITONE SAX—Bundy, brass lacquered with flutes and case. Good shape. Best offer. 1224 W. Gordon, Spokane, Wash.

JUST RECEIVED SOME HARD TO GET ITEMS: Genuine A. Zildjian cymbals, all sizes. Other cymbals—\$4.50 up. Mollenhauer Conservatory English horn. New Blesing drum outfit, new—\$195.00. New Blesing Super Artist cornet. Net 2 1/2 octave tubaphone—\$225.00. Conn BBb recording horn, new—\$250.00. New pedal tympani outfit—\$225.00. Selmer oboe. Wm. S. Hayes sterling silver flute. Kay cellos and basses. World tenor saxophone, like new. Complete line of rebuilt brass, woodwinds, string instruments and drum accessories available. Write us for further details. **MEYER'S MUSICAL EXCHANGE CO.**, 454 Michigan, Detroit 18, Michigan.

NEW EMPEROR EPIPHONE GUITAR with deluxe case. Excellent buy! Musgrave, 5100 Hyde Park, Chicago, Dorchester 21.

FEW MUSICAL INSTRUMENTS: Kay String Bass and new cover; Saxophones E flat alto; New Kohler A Clarinet—soprano; Bassoon, French B flat Clarinet; Trombone; Cornet; Violins; Gibson Mandolin; Italian Piano Accordion—all sizes; electric Hawaiian Guitar and Amplifier; French Flute; Conn B flat Clarinet; De Armond Guitar Pick ups; Electric Phonograph; Zildjian Cymbals; Hi-Hat; Sock Pedals; Foot Pedals; Kay Cello; Snare Drums; Vandoren Clarinet and E flat Alto Sax Reeds—genuine. Phonograph records—all makes, accessories for all musical instruments. **MID-WEST MUSIC SHOP**, 5826 5th Avenue, Kenosha, Wis.

ORCHESTRA COATS—doublebreast, singlebreast—\$3.00 (used). Cleaned, pressed. Tuxedo trousers—\$4.00. Tuxedo suits—\$12.00, single \$18.00. Free lists. **Wallace**, 1414 N. Halsted, Chicago.

AT LIBERTY

DRUMMER—29, prefer combo work. Call Anthony, Victoria 7795, Chicago.

PIANIST—Age 23. Semi-pro experience. Musician, 24 W. Eleventh St., Chester, Pennsylvania.

TRUMPET—17, experienced, read, fake, for large orchestra or combo. Summer only. Will travel. Bob Herman, Highland, Illinois.

AT LIBERTY—Baritone, tenor and alto men. Union, experienced, travel. Larry Ragon, Lowell, Indiana.

ACCORDIONIST—Consider all. Go anywhere. Contact Box 1543, Miami, Florida.

ACE TENORMAN—19, experienced and dependable. Read, fake. For summer work. Write details, Box A-262, Down Beat, Chicago 1.

AT LIBERTY for summer, **DRUMMER**, 17, experienced, small band. Lance Jones, New Madrid, Mo.

VOCALIST—Army vet. Full time with good band desired. Gene Dooley, 8251 Arden Ave., Chicago, Ill.

ELECTRIC GUITAR—double third alto, some arranging. Fast, experienced copyist. Dependable. Box A-353, Down Beat, Chicago 1.

HELP WANTED

WANTED—ATTRACTIVE BASS VIOLINIST for girls' unit. Band or solo. Must have formal. Also need one of following: accordion, vibraphone, marimba, Hammond Organ. Fine steady location spot. Rate age, salary. Send photo. Wire: Box A-431, Down Beat, Chicago 1.

WANTED—DANCE MUSICIANS jobbing bands three or four nights weekly. Average salary \$40.00 per week—opportunity to locate attend University Illinois if Veterans benefits G.I. bill, or other jobs in conjunction. Will aid applicants with housing. Write P.O. Box 542, Station A, Champaign, Ill.

STRING BASS—Immediately on established territory band. Top salary. Sleeper bus. Other musicians write for future openings. Bob Jordan, Box 188, Mankato, Minn.

WANT DANCE MUSICIANS—ALL INSTRUMENTS for replacements on Midwest territory bands. State all in your first letter. **COLLINS BOOKING SERVICE**, Grand Island, Nebraska.

WANTED—PIANIST: Experienced. Location job. Small band. Wire: Freddie Clarke, five twenty eight Park Ave. (528), Hot Springs, Arkansas.

WANTED—COMMERCIAL DANCE MUSICIANS who are not planning on going to school. Don Strickland, 506 W. 10th, Mankato, Minn.

SAX MEN—for work on Midwest bands. Steady work with salaries of scale or better. All musicians contact Vic Schroeder Agency, Omaha, Nebraska.

PHONOGRAPH RECORDS

RECORDS WANTED—will buy collection Wayne King, Guy Lombardo, Glenn Miller, Vaughn Monroe, Woody Herman, Frankie Carls and others provided they are in good condition. Can also use Bob Crosby, Jimmy Dorsey and Duke Ellington. Would like large collection of each. Write what you have. Box A-354, Down Beat, Chicago 1.

GOODMAN TEXTET—JAMES KRUPA records being re-issued. Shipped COD. Free list. Art now—supply limited. Open evenings. **THE RECORD CENTER**, Mississippi at S. Gaylord, Denver 10, Colorado.

COLLECTORS—Personalize YOUR Records with (Name-No.) Private Labels. Colorful, distinctive, practical, inexpensive. Samples Free. R.P.O., Drawer 71, Evanston, Ill.

RECORDS—Late-off coin phonographs. One side absolutely new. You specify type—popular, hill-billy or race—\$1.95 doz. Shipped anywhere United States—**OCKEL MUSIC SHOP**, 6235 Natural Bridge, St. Louis, Mo.

WEST COAST JAZZ CENTER—Hollywood's only exclusive jazz store, mecca for musicians and collectors. 93 labels! **TEMPO MUSIC SHOP**, 5946 Hollywood Blvd., Hollywood 28, Calif. Hours—noon to nine. Monthly catalog 10c.

FALKENBERG BROS. RECORDS, 383 Columbus Ave., Boston, Mass.

WORLD'S LARGEST AUCTION LIST—sent free. Ray Reid, 116 1/2 N. Main, Greenville, S. C.

BLUE NOTE RECORDS—THE FINEST IN HOT JAZZ, boogie Woogie, Blues, Stomps, Band Improvisations, Dixieland, All Star Swing Solos, Piano Solos, Vocal Blues, Guitar Solos, Authentic New Orleans Jazz. Write for complete catalog: Blue Note Records, 767 Lexington Ave., New York 17, N. Y.

700 EACH, Goodman, Crosby, Miller. THOUSANDS all Name Bands. Thousands greatest classic singers. EVERYTHING 1940/42. Josephine Mayer, Santa Barbara, Calif.

RARE RECORDS—Send for list. James, Waller, Miller, Kirk, Crosby, Herth, Krupa, Gray, Whitman, Goldette, Herman, Robertson, Callaway, Dorsey, Pollack, Bradley, Webb, Race—Many others. **HILL MULL**, West Avenue, Kannapolis, N. C.

OAKLAND, CALIFORNIA—Jazz records and collector's items. **THE JAZZ RECORD LOUNGE**, 3261 Grand Ave.

HARD-TO-GET RECORDS—Goodman, Miller, Lunceford, Dorsey, etc. Write for free price list. R. Kinkle, 636 Rotherwood, Evansville, Indiana.

SEND 10c IN COIN for first issue of THE METRO JAZZMAN. A collector's and musicians must. Complete list of rare jazz items. **METRO MUSIC SHOP**, 701 Indiana Avenue, Charleston, W. Va.

RECORD COLLECTORS—HERE IT IS! Selling private collection dating back to Beiderbecke days. List free. Robert Ewing, Wapakoneta, Ohio.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

A COMPLETE COURSE IN MODERN HARMONY and Dance Arranging—12 Texts including Improvisation, Vocal Scoring and Composition. Now only \$15.00 complete. **Miracle Series**, P.O. Box 451, Pasadena 18, Calif.

SPECIAL ARRANGEMENTS written to order. Any combination or style. For price estimates write G. D. Kinsman, 193 Calhoun, Battle Creek, Michigan giving necessary information.

PROFESSIONAL PIANO ARRANGEMENT and recording made of your song.

Price \$6.00. Gage Stone, 451 - 17th St., Ogden, Utah.

SPECIAL ARRANGEMENTS—Latest popular tunes. New record arrangements, new standards. Write for latest lists. G. Price, Box 1383, Danville, Va.

"21 VOICINGS AND COLORS"—for Dance Arranging—\$1.00. Arrangements made to order—75c per instrument. 300 Original Hot Licks—\$1.00. Hot Choruses (4 for \$1.00)—(10 for \$2.00). **LEE HUDSON**, Box 258, Van Nuys, Calif.

YOUR SONG PROFESSIONALLY arranged with complete piano score and guitar diagrams, chord notation. Price is \$10.00, and work is guaranteed satisfactory or money returned promptly and in full. **Malcolm Lee**, 344 Primrose, Syracuse 5, N. Y.

DANCE ORCHESTRATIONS—lowest prices. Send for free interesting catalog listing hundreds of latest arrangements. **Jayson Ross Music Co.**, 3433 De Kalb Ave., Bronx 67, N. Y.

SONGWRITERS! Piano arrangements or complete orchestrations for your songs. Original poems set to music. Apply Wilf Moise, 921A Kingston Rd., Toronto, Ont. Canada.

COMPLETE PROFESSIONAL piano arrangement of your song (with chord symbols) \$8.00. **ARNOLD ARRANGING SERVICE**, Box 236, Back Bay Annex, Boston 17, Mass.

MELODY COLLABORATION—Arranging. Copying, Printing, Kennedy, 178 Washington, Barre, Vermont.

SONGS ARRANGED for piano and voice, fully harmonized, beautifully scored by expert professional arrangers. Satisfaction guaranteed. \$10.00 per song. Orchestrations and recordings made on special order. Write for details. **Five Star Music Masters**, 810 Beacon Building, Boston, Mass.

LYRICS - MELODIES - ARRANGEMENTS SUPPLIED—Your lyrics set to a beautiful original melody. Your melody supplied with polished original lyrics. Also professional piano arrangements, including chord notation for your complete songs. Full satisfaction guaranteed or your money promptly refunded. **"THE SONGMASTERS"**, Ira and Betty Leff, 101 W. 98 Street, N. Y. C. 24, N. Y.

MISCELLANEOUS

WOODWIND INSTRUMENTS—Rebuilt—Repaired—Relacquered. Free Estimates. All work guaranteed. **The Woodwind Shop**, 1539 Cherry, Philadelphia, Pa.

DISC RECORDING of your song. Best transcription discs, \$3.00—10". Expert duplicating—\$2.20—10"; \$2.90—12". Quantity discount. Narrative and music to play with your home movies. **PROFESSIONAL RECORDING STUDIOS**, 118 E. Michigan, Kalamazoo, Michigan.

LEARN PIANO TUNING AT HOME: Course by Dr. Wm. Brail White. Write Karl Bartenbach, 1001 Wells Street, Lafayette, Indiana.

WE CAN PHOTOCOPY standard size black and white—\$1.50 per arrangement. Have duplicate arrangements. We reproduce anything written, printed or drawn. **Virginia Photocopy Service**, Box 1386, Danville, Va.

EXTRA COPIES—Your music manuscripts. Musicopy Service, Box 181, Cincinnati, Ohio.

PARODIES, COMEDIAN'S MATERIAL? Write requirements. Box A-349, Down Beat, Chicago 1.

Down Beat covers the music news from coast to coast—and is read around the world.

Exclusive Photos!
BANDS IN ACTION!
Action pictures of all name leaders, musicians, vocalists. Exclusive candid! Glossy, 8 x 10. Unobtainable elsewhere. Guaranteed to please or money refunded. 25c each; 5 for \$1.
ARSENAL STUDIOS
1585-D Broadway, New York, N. Y.

WOULD YOU PAY... \$1.00

• TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO
• TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME
• FOR A COMPLETE COURSE ON ARRANGING
• TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION
• TO BE ABLE TO TRANSCRIBE ANY SONG TO ANY OTHER KEY
• TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY
The Lightning Arranger is the only musical device in the world that will DO ALL THIS! It is colorful, durable and fits into your vest pocket. **DON'T DELAY** To get our New Model, inquire at your local music dealer or send only \$1.00 now to the
Lightning Arranger Co.
Allentown, Penna.
or for \$1.50 we will send you our "LIFETIME" CELLULOID MODEL. Money Refunded If Not Satisfied

THE MOST just piano music you will ever receive for \$1.00—23 complete songs. Write for FREE BROCHURE. Write for complete catalog. State if married.
ROBERT WHITFORD PUBLICATIONS
18 North Perry Square, Erie, Penna.
"Publishers of Exclusive Modern Piano Material"

MAKE YOUR OWN ORCHESTRA ARRANGEMENTS with the **SPIVAK ARRANGER** and **TRANSPOSER**. Four part harmony for all instruments at a flash—50c. Write your own music with the **SPIVAK MUSIC GUIDE**; celluloid stencil for tracing musical symbols perfectly—50c. Send \$1.00 for both items.
E. Schubert & Co., 11 East 22nd Street, New York City, N. Y.

Band & Orchestra Instrument REPAIRING
Prompt service - Low prices
Write for Price List
WALLACE MUSIC COMPANY
47-49 S. Main St., Wilkes-Barre, Pa.

NEED NEW GAGS?
Order Don Frankel's entertaining bulletins. Contain original parodies, band services, anecdotes. One each, five different issues, \$1.00. I also write material for individuals. Query me. Don Frankel, 1508 S. Noman Ave., Chicago 25.

Amazing Trumpet Chart
Shows names; harmonic numbers; notes, thirds, fifths, sevenths of major chords; chromatic and diatonic scales; of 8 valve-combinations. Diagrams explain harmonic. Play C above high C. The modern trumpeter cannot afford to miss this chart. Added inducement—ingenious scale chart on reverse side. Only \$1.00 each. Money-back-guarantee. **ORDER NOW!**
CAROL SALES CO., P.O. Box 21-XDB, Lefferts Station, Brooklyn 25, N. Y.

TRUMPET PLAYERS
25 Swing Choruses. If you wish to acquire a proper knowledge of the why and wherefore of swing playing and the easiest way it can be put to actual use, the publishers believe this to be the most comprehensive and simplified system. It will develop and improve your swing style. Easy to read. Terrific hot licks, etc. Individually. Price \$2.00 complete. **FREE CHORD CHART INCLUDED**. C.O.D.'s \$1.00 in advance.
LEO FANTEL, 3170 Grouton Ave., New York 93, N. Y.

SENSATIONAL GUITAR CHART
gives names; readings; symbols; diagrams AND snippets of ALL chords below 6th fret. Sub-chart gives 1-4-5 of 24 keys. 2nd sub-chart gives all positions of all chords. Diagram index complete picture of GUITARIST'S BREAK-THROUGH. Added inducement—**NATIONALLY FAMOUS CHORD CHART** on reverse side. Price \$1.00—Money-back-guarantee. **DON'T MISS THIS ONE!**
CAROL SALES—BOX 21, LEFFERTS—BROOKLYN, 25, N. Y.

BAND Instruments
LOCKIE MUSIC EXCHANGE
"A Service of Professional Service"
PARODIES, COMEDIAN'S MATERIAL? Write requirements. Box A-349, Down Beat, Chicago 1.

LOCKIE'S

HEADQUARTERS FOR
NAME BANDS

1521 No. Vine St. 950 So. Broadway
Hollywood Los Angeles

• Distributors of the Finest Musical Instruments •

Veterans of World War II
and active members of all Armed Forces
Subscribe, renew or extend at the
SPECIAL MILITARY RATE—\$3 A YEAR
All the Music News from Coast to Coast
Every Other Week

DOWN BEAT PUBLISHING CO.
203 N. Wabash Ave.,
Chicago 1, Ill.

Please enter my **DOWN BEAT** subscription:

☐ Regular Rate \$4 one year ☐ \$7 two years
☐ Military and Transition Rate \$3 one year*

Name

Street and No.

City and Zone..... State.....

*Give serial number. Request necessary for overseas A.P.O. addresses. 7-1-46

July 1, 1946

DOWN BEAT



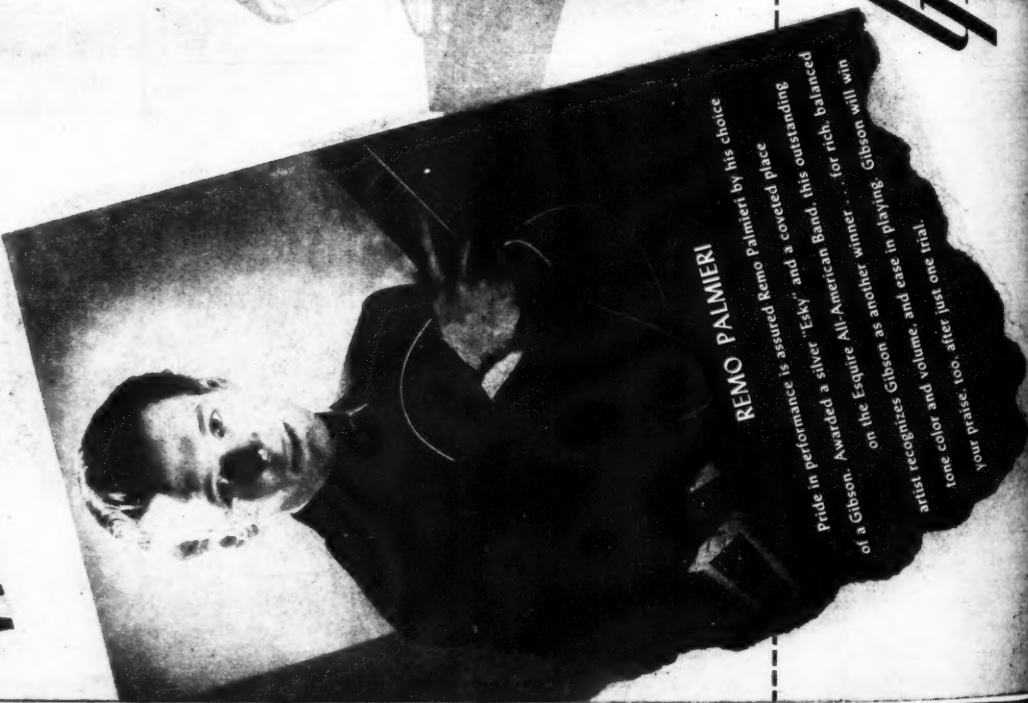
MUSIC NEWS FROM COAST-TO-COAST

20 CENTS
CANADA and FOREIGN 25¢
\$4 PER YEAR

VIVIEN GARRY TRIO



Esquire Silver Award Winner



REMO PALMIERI
Pride in performance is assured Remo Palmieri by his choice of a Gibson. Awarded a silver "Esquire" and a coveted place on the Esquire All-American Band, this outstanding artist recognizes Gibson as another winner... for rich, balanced tone color and volume, and ease in playing. Gibson will win your praise, too, after just one trial.



Gibson inc.
KALAMAZOO, MICHIGAN

20 CENTS
CANADA and FOREIGN 25c
\$3 PER YEAR

KALAMAZOO, MICHIGAN

THE
MICHIGAN
HISTORICAL
SOCIETY
PUBLISHED
BY THE
MICHIGAN
HISTORICAL
SOCIETY
KALAMAZOO, MICHIGAN
JANUARY
1900